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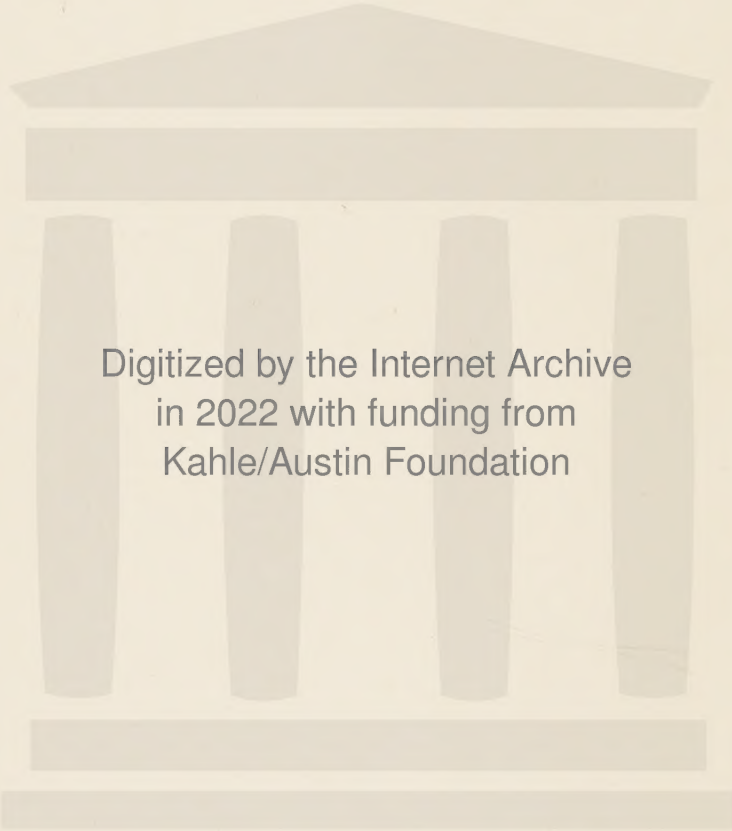
GERMAN, EDWARD TOM JONES: A COMIC
OPERA IN THREE ACTS FOUNDED UPON
FIELDING'S NOVEL...LYRICS BY
C.H.TAYLOR; MUSIC BY E.GERMAN 1908

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p. 27.





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TOM JONES

A COMIC OPERA IN THREE ACTS
FOUNDED UPON FIELDING'S NOVEL
BY

ALEX. M. THOMPSON

AND

ROBERT COURTNEIDGE

LYRICS BY

CHAS. H. TAYLOR

MUSIC BY

EDWARD GERMAN

VOCAL SCORE - - - 10/- NET CASH

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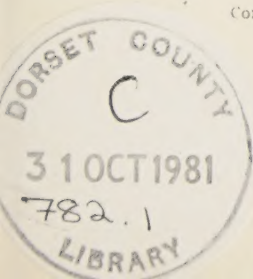
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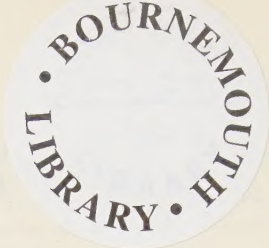
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Produced by Mr. ROBERT COURTNEIDGE

TOM JONES

DRAMATIS PERSONAE

TOM JONES (<i>a Foundling</i>)	MR. C. HAYDEN COFFIN
MR. ALLWORTHY (<i>a Somersetshire Magistrate</i>)	MR. JOHN MORLEY
BLIFIL (<i>his Nephew</i>)	MR. ARTHUR SOAMES
BENJAMIN PARTRIDGE (<i>a Village Barber</i>)	MR. DAN ROLYAT
SQUIRE WESTERN (" <i>a fine Old English Gentleman</i> ")	MR. AMBROSE MANNING
GREGORY	}	<i>his Servants</i>	MR. JAY LAURIER
GRIZZLE						MR. WALTER L. RIGNOLD
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TONY						MR. W. BIDDLECOMBE
AN OFFICER						MR. H. WELCHMAN
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MISS WESTERN (<i>Squire Western's Sister</i>)	MISS MARIE DALTRA
LADY BELLASTON (<i>a Lady of Quality</i>)	MISS DORA RIGNOLD
ETOFF (<i>her Maid</i>)	MISS DOROTHY WARD
HOSTESS OF THE INN AT UPTON	MISS FLORENCE PARFREY
BESSIE WISEACRE	}	<i>Friends of Sophia</i>	MISS MINNA GREEN
LETTIE WHEATCROFT						MISS ANNIE HEENAN
ROSIE LUCAS						MISS CICELY COURTNEIDGE
SUSAN (<i>Serving Maid at Upton</i>)	MISS MAUD THORNTON
BETTY	}	<i>Waiting Maids</i>	MISS MABEL NEWCOMBE
PEGGY						MISS FAY TEMPLE
AND						
SOPHIA (<i>Squire Western's Daughter</i>)	MISS RUTH VINCENT

SYNOPSIS OF SCENERY

ACT I. THE LAWN AT SQUIRE WESTERN'S	<i>Stafford Hall</i>
ACT II. THE INN AT UPTON	<i>Conrad Tritschler</i>
ACT III. RANELAGH GARDENS	<i>Conrad Tritschler</i>

TOM JONES

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TOM JONES.

INTRODUCTION.

EDWARD GERMAN.

Allegro con spirito. ♩ = 116.

piano.

TUTTI.

Red.

** Red.*

** Red.*

accel

er

nn

do

(Broader.)

ff a tempo

Red.

** Red.*

Presto. ♩ = 178.

f

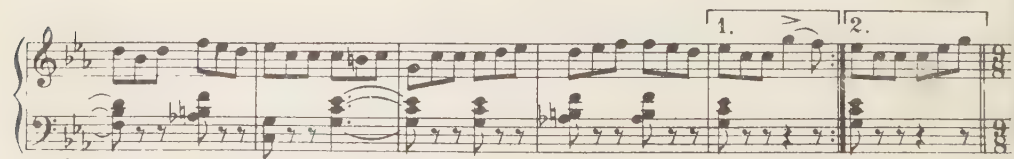
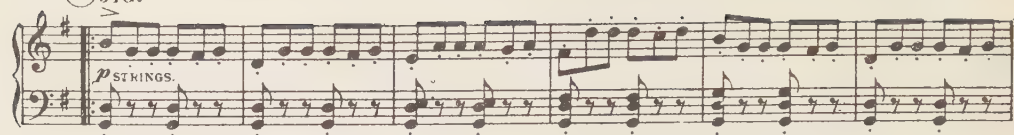
STRINGS WOOD

TRUMPETS

Red.

TAMB

(A) JIG.



TUTTI.

©

ff a tempo

1. 2.

(GDA.)

Handwritten musical score for a piece labeled "(GDA.)". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The tempo/mood is marked "Allegretto". The music features a melody in the Treble staff and a bass line in the Bass staff. The Treble staff begins with a forte dynamic (f) and a series of eighth and sixteenth notes. The Bass staff begins with a forte dynamic (f) and a series of eighth and sixteenth notes. The score is divided into three measures by vertical bar lines. The first measure contains a melody in the Treble staff and a bass line in the Bass staff. The second measure contains a melody in the Treble staff and a bass line in the Bass staff. The third measure contains a melody in the Treble staff and a bass line in the Bass staff. The score is written in a cursive, handwritten style.

Musical score for "The Merry Widow" (No. 10). The score is written for piano (p) and includes a tempo marking of *mod. vivace*. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines.

Andante.

(Beat quick 8.)

(Beat quick 8.)
(D) Andante ma non troppo. ♩ = 50.

Andante. (D) Andante ma non troppo. ♩ = 50.

The musical score consists of two staves. The upper staff is for the strings and the lower staff is for the strings or horns. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante' and the tempo change is marked '(D) Andante ma non troppo. ♩ = 50.' The score includes a 'rit.' (ritardando) marking and a 'p' (piano) dynamic marking. The strings play a melodic line in the upper staff and a harmonic line in the lower staff. The horns play a melodic line in the lower staff.

STINGS.

STINGS. OR HORNS.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 2/4. The score consists of five measures. The melody starts on G4, goes up to A4, then B4, and then has a descending line. The bass line provides a simple harmonic accompaniment with chords and single notes.

A musical score for the song "The Rose Tree". It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with a key signature of one sharp (F#). The vocal melody is in 4/4 time, with a key signature of one sharp (F#). The piano introduction consists of a series of chords and single notes, leading into the vocal melody. The vocal melody is written in a single staff, with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staff.

Largamente.

dim.

rall

dim. e rall.

1.

OPENING CHORUS.

Allegro spiritoso. (♩=126.)

Piano.

f TUTTI.

p STRINGS. CLTS.

cre

scen

do

The musical score is written for piano and strings. It begins with a tempo marking of 'Allegro spiritoso' and a quarter note equal to 126 beats per minute. The piano part starts with a forte dynamic and a 'TUTTI' instruction. The strings enter with a piano dynamic. The score is divided into five systems, each with a piano staff and a string staff. The piano part features a melodic line with various ornaments and dynamics, while the strings provide a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

(A)

sf CYMB. *sf* CYMB.

(CURTAIN)

sf CYMB. *sf* CYMB.

sf CYMB. *sf* CYMB.

CHORUS OF LADIES. (Sop.)

Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber

(B) STRINGS. CLTS.

pp

AD. day! Have you heard the news a - larm - ing? La - dy Bet - ty's run a -

- way! Wife of gay Lord This-tle - down.

La - dy Bet - ty! who may she be? Real - ly

OB. FL.

TRIANG.

Sure 'tis all the talk in town! Bid - dy

now, and who may he be?

VIO I.

Prim's re - turn'd de - clar - ing That the dames at Ran - e - lagh All the

LAD: sea - son have been wear - ing Tif - fan - y and Taf - - fe - ta. C

That the

FL. CL.

LAD: Pad - ua - soy in cha - ney green Is ev - 'ry - where the

dames at Ran - e - lagh All the sea - son have been wear - ing Tif - fan -

pp

LAD: thing. So - phy Tiv - er - ton has been Pre - sent - ed to the King, Well - a -

- y and Taf - fe - ta, All the sea - son have been wear - ing Tif - fan - y and Taf - fe -

- day! Well - a - day a - well - a - day! Well - a -

- ta. All the sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

sf *p* *sf* *p* BRASS.

- day! and sure 'tis all the talk in town (D) 'Tis all the talk in

'Tis all the talk in

p *p* *f* *p*

town. Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber day. Have you

town. Don't you find the wea - ther charm - ing? Quite a warm Oc - to - ber day. Have you

p *p* *OB.* *p* STRINGS, WOOD HORNS.

(E)

LAD: heard the news a - larm - ing? La - dy Bet - ty's run a - way Bid - dy

heard the news a - larm - ing? La - dy Bet - ty's run a - way Bid - dy

pp

f

PIZZ.

LAD: Prim's re - turn'd de - clar - ing That the dames at Ran - e - lagh All the

Prim's re - turn'd de - clar - ing That the dames at Ran - e - lagh

pp

PICC. FL.

ppp

LAD: sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

All the

ten.

(F)

Bid - dy

sea - son have been wear - ing Tif - fan - y and Taf - fe - ta.

ten.

Prim's re - turned de - clar - ing That the dames,

That the dames, the dames, — the

f *ARCO*

That the dames at Ran - e - lagh All the sea - son have been

dames, — That the dames at Ran - e - lagh All the sea - son have been

f

LAD: wear - ing Tif - fan - y and Taf - fe - ta, All the sea - son have been

wear - ing Tif - fan - y and Taf - fe - ta, All the sea - son have been

LAD: wear - ing Tif - fan - y and Taf - - fe - - ta.

wear - ing Tif - fan - y and Taf - - fe - - ta.

BRASS.

Allegro moderato, $\text{♩} = 112$.

(Chorus of Huntsmen at back)

Tenors.

A - way! Gone a - way! Hark

Basses.

A - way! Gone a - way! Hark

f HORNS.

PIZZ.

for - ward! A - way! — Hark for - ward! Hark for - ward! A - way! —

for - ward! A - way! — Hark for - ward! Hark for - ward! A - way! —

TRUMPET.

(strong accent.)

— The fox is found, Fly horse and hound, But on her day— I swear — There

— The fox is found, Fly horse and hound, But on her day— I swear — There

(strong accent.)

BRASS.

nev - er was horse to cov - er the ground Like the old grey mare.

nev - er was horse to cov - er the ground Like the old grey mare. Yoicks!

STRINGS

HUN. Ah! *f*

Yoicks! There nev-er was horse to cov-er the ground, to cov-er the ground, —

TRUMPET, HORN.

HUN. There nev-er was horse to cov-er the ground Like the old grey

— There nev-er was horse to cov-er the ground Like the old grey

HUN. mare. Hark a - way! Hark a - way!

mare. Hark a - way! Hark a - way!

B.D. & CYMB.

(H) SOLO.

And then we come to Bot-tom Spinney. (CHORUS OF HUNTSMEN.)

Hey fox!

Hey fox!

Animato.

STRINGS.

PICCOLI.

BRASS.

Hark! the hor-ses give a whin-ny,

Grey fox! Hi fox! Sly fox!

Grey fox! Hi fox! Sly fox!

(I)

"Yoicks" says Har-ry the Whip he's found, Tal-ly Ho! and a-way we tear; And

Tal-ly Ho! and a-way we tear;

Tal-ly Ho! and a way we tear;

CHORUS OF LADIES.

f Hark

f Hark

hard on the heels of the hind-most hound Comes Pat-ti-son's old grey mare.

HUN. Comes Pat-ti-son's old grey mare.

Comes Pat-ti-son's old grey mare.

FL.

LADS.

to our spou - - ses, Hark!

to our spou - - ses, Hark!

"Yoicks!" says Har-ry, the Whip, "he's found" Tal-ly Ho! and a-way we tear.

HUN. "Yoicks!" says Har-ry, the Whip, "he's found" Tal-ly Ho! and a-way we tear. And

"Yoicks!" says Har-ry, the Whip, "he's found" Tal-ly Ho! and a-way we tear. And

f p

to our spou - - ses, to our
to our spou - - ses, to our
hard on the heels of the hind-most hound Comes Pat-ti-son's old grey mare, the
hard on the heels of the hind-most hound Comes Pat-ti-son's old grey mare, the

sf *p*

rit. **J Allegro moderato.**
spou-ses hear-ken!
spou-ses hear-ken!
old grey mare _____ The fox is found, Fly horse and hound, But
old grey mare _____ The fox is found, Fly horse and hound, But

sf *sf*

STRINGS. *rit.* *sf* **HORNS & BRASS.** **Allegro moderato.** **PIZZ.**

HUN.

on her day— I swear — There nev-er was horse to cov-er the ground Like the

on her day— I swear — There nev-er was horse to cov-er the ground Like the

HUN.

old grey mare.

Ah!

old grey mare.

Yoicks!

Yoicks!

There nev-er was horse to

HUN.

cov-er the ground, To cov-er the ground, — There nev-er was horse to

There nev-er was horse to

cov - er the ground Like the old grey mare. Tal - ly -

cov - er the ground Like the old grey mare. Tal - ly -

- ho! Tal - ly - ho!

- ho! Tal - ly - ho!

STRINGS. CL. (SUSTAIN)

dim.

LADIES.

Hark! hark! our spou-ses Sharp their wits With con-ver-sa-tion As be-fits Their

OB.

pp

(L)

LAD: state and sta - tion, To ca -

As be - fits their state and sta - tion

PIZZ.

LAD: rouse is Tru - ly an ex - treme - ly, And su - preme - ly

To ca - rouse is Tru - ly an ex - treme - ly, And su - preme - ly

LAD: Gen - tle - man - ly oc - cu - pa - tion.

Gen - tle - man - ly oc - cu - pa - tion.

HUN: Tal - ly

Tal - ly

①

ho! Tal - ly ho! Tal - ly ho! Tal - ly ho! Tal - ly

ho! Tal - ly ho! Tal - ly ho! Tal - ly ho! Tal - ly

f STRINGS WOOD HORNS TROMB.

ho! Tal - ly ho! Tal - ly ho! A -

ho! Tal - ly ho! Tal - ly ho! A -

(P)

LAD^s

HUN.

Don't you find the wea - ther charm - ing? Quite a

Don't you find the wea - ther charm - ing? Quite a

- way

The fox is found! Fly horse and hound, There

- way

The fox is found! Fly horse and hound, There

STRINGS. WOOD. HORNS.

LAD^s

HUN.

warm Oc - to - ber day.

Have you

warm Oc - to - ber day.

Oc - to - ber day. Have you

nev - er was horse to cov - er the ground like the old grey mare. The

nev - er was horse to cov - er the ground like the old grey mare. The

PIZZ.

ARCO

heard the news a - larm - ing? La - dy Bet - ty's run a - way!

heard the news a - larm - ing? La - dy Bet - ty's run a - way!

fox is found, Fly horse and hound. There nev - er was horse to cov - er the ground like the

fox is found, Fly horse and hound. There nev - er was horse to cov - er the ground like the

FL.

Wife of gay Lord This - tle -

run a - way! Wife of gay Lord This - tle -

(to Ladies.)

old grey mare. La - dy Bet - ty! who may she be?

old grey mare. La - dy Bet - ty! who may she be?

LAD'S

- down. Sure 'tis all the talk in town. Bid - dy

HUN.

Real - ly now, and who may he be?

Real - ly now, and who may he be?

p *mf*

LAD'S

cresc. Prim's re - turn'd de - clar - ing That the dames _____

HUN.

Prim's re - turn'd de - clar - ing That the dames, the dames, _____

(Huntsmen turn away impatiently.)

There nev - er was horse to cov - er the ground, There

There nev - er was horse to cov - er the ground, There

f *f*

TIMP.

That the dames at Ran - e -

the dames. That the dames at Ran - e -

nev - er was horse to cov - er the ground. There nev - er was

nev - er was horse to cov - er the ground. There nev - er was

- lagh All the sea - son have been wear - ing Tif - fa - ny and Taf - fe - ta, All the

- lagh All the sea - son have been wear - ing Tif - fa - ny and Taf - fe - ta, All the

horse to cov - er the ground like the old

horse to cov - er the ground like the old

LAD^s sea-son have been wear-ing Tif-fa - ny and Taf - -

HUN. grey mare, like the old the old

grey mare, like the old the old

(R) Allegro molto.

LAD^s - fe - - - ta. Out up - on your "Hark a -

HUN. grey mare, Hark a-way, a - way, a-way a - way a -

grey mare, Hark a-way, a - way, a-way, a - way a -

Allegro molto.

TUTTI. *f*

- way" Out up - - on your "Hark a -
 - way" Out up - - on your "Hark a -
 - way. Hark a - way, a - way, a - way, a - way, a -
 - way. Hark a - way, a - way, a - way, a - way, a -

- way!" a - way!"
 - way!" a - way!"
 - way, a - way!
 - way, a - way!

ff

Nº 2.

SONG:—(Squire Western) and CHORUS.

Cue. WESTERN:—"I be going to tell the ladies!"

Allegro giocoso. ♩ = 60.

Western.

(Beat quick 3.)

Piano. *f pesante*

STRINGS

TUTTI.

WES.

1. On a Jan - u - air - y morn - ing in — Zum - mer - zet - sheer, Two pret - ty
 2. Said one to her com - pan - i - on "I'm bound for to zee Yon sweet

OB. WITH VOICE.

WES.

maid - ens were walk - ing a - long, Were walk - ing a - long. When
 war - bler what sings in the wood. What sings in the wood. The

CHO.

Were — walk - ing a - long,
 What — sings in the wood,

Were — walk - ing a - long,
 What — sings in the wood,

sudden-ly there came from a cop - pie, so clear, The call of a cuck - oo in
o - ther maid said "Phoe - be, you stay - where you be, That cuck - oo baint up to no

(B)
song, good." It as - ton-ish - ed those pret - ty maids the
CL. 'Tis for pret - ty maids to run a - way when

cuck - oo for to hear On a Jan - u - air - y morn - ing in Zum - mer - zet -
cuck - oo sings so clear On a Jan - u - air - y morn - ing in Zum - mer - zet -
HORN. *P*

(C) *a tempo*
- sheer, On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.
- sheer, On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.
On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.
On a Jan - - u - air - y morn - ing, in Zum - mer - zet - sheer.
On a Jan - u - air - y morn - ing, in Zum - mer - zet - sheer.
On a Jan - u - air - y morn - ing, in Zum - mer - zet - sheer.
f TUTTI. *a tempo*

ENCORE.

WES.

FL.

f

TRIANG.

p

WES.

(D)

3. But that pret - ty maid went seek - ing the - cop - pice a - lone,

OB. WITH VOICE.

pp STRINGS.

WES.

As her fol - ly led her so for to do, her so for to

CHO.

Led her so for to do.

Led her so for to do.

WES.

p meno mosso

do, And now she goes la - ment - ing and mak - - ing a

pp

moan, That cuck - oos in win - ter baint true. E

cl.

'Tis a sor - ry month for sil - ly maids when cuck - oo sings so

clear On a Jan - u - air - y morn - ing in Zum - mer - zet - F

sf HORN. *p*

-sheer, On a Jan - - u - air - y morn - ing in Zum - mer - zet - sheer. With a

On a Jan - - u - air - y morn - ing in Zum - mer - zet - sheer.

On a Jan - u - air - y morn - ing in Zum - mer - zet - sheer.

f TUTTI.

Ⓢ Animato.

WES. *fol de rol, lol de rol, fol de rol, lol de rol, Sor-ry month for sil-ly*

FL. CL.

Animato.

PIZZ.

WES. *maid - ens* *Allargando* *f* *When cuck - oo sings clear, On a*

CHO. *When cuck - oo sings clear, When cuck - oo sings clear, On a*

f *When cuck - oo sings clear, When cuck - oo sings clear, On a* *Allargando*

f *TUTTI.*

WES. *a tempo* *Jan - u-air-y morning, in Zummer-zet - sheer. With a fal, la, la, la* *rall.*

CHO. *Jan - u-air-y morning, in Zummer-zet - sheer. With a fal, la, la, la, la, la, la, la.*

Jan-u-air - y morning, in Zummer-zet - sheer. With a fal, la, la, la, la, la, la, la.

a tempo *ff* *rall.*

No 3.

SONG.—(Tom) and CHORUS.

WESTERN:—"Sing us a Song."

Allegro agitato. $\text{♩} = 126$.

Tom.

Piano.

ff TUTTI.* *f* TOM.1. West Coun - try lad, what
2. West Coun - try lad, why*pp* STRINGS CLT.*ff* TUTTI.is't ye lack? — A horse to ride.
sigh ye thus? — What lack ye still?*attacca*A horse to ride.
What lack ye still?A horse to ride.
What lack ye still?*pp**f* TUTTI.

TOM.

I have no steed, nor sturdy hack ——— To
I have not e'er a blun - der - bus ——— Nor

pp STRINGS. CLT. *pp*

And. * *And.* *

TOM. (A)

sit as - tride, I hear ' the mu - sic -
gun, to kill, The phe - sant crows, and

CHO.

To sit as - tride.
Nor gun to kill.

To sit as - tride.
Nor gun to kill.

f TUTTI. *pp* STRINGS.

TOM.

Hark, the pack! — Down count - ry side, And
run - neth puss O' yon - der hill, I

CHO.

Down count - ry - side,
O' yon - der hill,

Down count - ry - side,
O' yon - der hill,

f TUTTI. *p*

fain would hunt - ing go, a - lack! I have no steed, or grey, or black, Or
fain would shoot - ing go, and thus I sigh for bur - ly blun - der-buss, Or

sor-rel, or brown, — or pied! O give him a horse or
gun of my own, — to kill! O give him a gun or

(B) *pp*
rit. STRINGS. *FL.* *pp a tempo*
* *Triang.* *Red.*

grey, or black, or sor-rel, or brown, or pied! — For shall it be said a
blun - der-buss, And set him up - on the hill! — For shall it be said a

* *Red.* *

Som - er - set lad Has no horse, — no horse — to
Som - er - set lad Has no gun, — no gun — to

Red. * *Red.* *

(C)

TOM.

ride? _____ O give him _____ a
kill? _____ O give him _____ a

CHO.

O _____ give him a horse, —or grey, or black, or
O _____ give him a gun, or blun - der-buss And

O _____ give him a horse, or grey, or black, or
O _____ give him a gun, or blun - der-buss And

f **TUTTI.**

And. * *And.* *

TOM.

horse. _____ shall it be said a
gun _____ shall it be said a

CHO.

sor - rel, or brown, or pied. For shall it be said a
set him up on the hill. For shall it be said a

sor - rel, or brown, or pied. For shall it be said a
set him up on the hill. For shall it be said a

Som-er-set lad Has no horse, no horse to
 Som-er-set lad Has no gun, no gun, to
 Som-er-set lad Has no horse, no horse to
 Som-er-set lad Has no gun, no gun, to

(D) ENCORE (2nd time)

ride?
 kill?
 ride?
 kill?
 ride?
 kill?

TUTTI.

ride?
 kill?
 ride?
 kill?
 ride?
 kill?

TUTTI.

(E) Andante. ♩ = 92.

TOM. West Count - ry lad, what lack ye yet? — A maid to kiss.

CHO. A

Andante. ♩ = 92.

HORN.

SUST.

wood.

*

TOM. No maid to love me have I met — And

CHO. maid to kiss.

maid to kiss.

*

wood.

TOM. all's a - miss. I look a - side at Sue, and Bet, And

CHO. And all's a - miss.

And all's a - miss.

Allegro moderato. ♩ = 126.

wood.

3053.

*

M. Kate and Siss- And fain would court-ing go, And yet I

O. And Kate and Siss;

And Kate and Siss;

BRASS.

cresc.

cresc.

HORN SUS.

M. have no maid with eyes of jet, Or ha-zel, or blue, I

O.

BRASS

f

And.

*

M. wis! O

O. He has no maid with eyes of jet— He has no maid with eyes of

He has no maid with eyes of

(Steady time.)

dim

molto *p*

dim

molto *p*

And.

*

pp

TOM. Give him a maid with eyes of jet, Or ha-zel or blue I wis! ——— For

CHO. jet, eyes of jet, eyes of jet, he has no maid with eyes of

ppp

jet, eyes of jet, eyes of jet, he has no maid with eyes of

ppp STRINGS. FL.

TRIANG.
Ped.

* Ped.

TOM. shall it be said a Som-er-set lad Has no maid, ——— no maid ——— to

CHO. jet to kiss, he has no maid to kiss, no maid to

jet to kiss, he has no maid to kiss, no maid to

Ped.

* Ped.

kiss? _____ O give him _____ a
 kiss. _____ O give him a maid with eyes of jet, Or
 kiss. _____ O give him a maid with eyes of jet, Or
f *TUTTI.*
 Led. * Led. *

maid. _____ Shall it be said a
 ha - zel or blue I wis, _____ For shall it be said a
 ha - zel or blue I wis, For shall it be said a

Musical score for the song "Somerset Lad". The score is arranged for three parts: TOM (Tenor), CHO. (Chorus), and PEd. (Piano).

Tom: The Tenor part is written on a single staff. It begins with the lyrics "Som - er - set lad" and "Has no maid to". The melody is simple and follows the vocal line.

Cho.: The Chorus part is written on two staves (treble and bass clef). It also begins with the lyrics "Som - er - set lad" and "Has no maid to". The melody is more complex, featuring a double bar line and a second ending marked with a "2" and a repeat sign.

PEd.: The Piano accompaniment is written on two staves (treble and bass clef). It features a simple harmonic accompaniment, with a double bar line and a second ending marked with a "2" and a repeat sign. The piano part includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando).

The lyrics for all parts are: "Som - er - set lad _____ Has no maid _____ to".

TOM.

CHO.

Animato.

ff

sf

sf

sf

sf

led. * led. *

N^o 4.

SONG.— (Sophia.)

6. SOPHIA:— "Oh, what is the use of wondering?"

Allegro moderato. ♩ = 88.

Piano.


VIO. I. OB.
CELLO
mf cantabile

p SOPHIA.
To - day my spin-et, closed and i - dly still,
HORN SUST.
pp

Sigh'd; when one note I sang — its spi-rit stirred; So, when he speaks to me —
f cresc.
VIO. I.
HORN'S BRASS.
mf CELLO PIZZ.
Red. 3 3

my sen-ses thrill — Res-pon-sive un-to ev-'ry ten-der lov - - ing
CL.
p

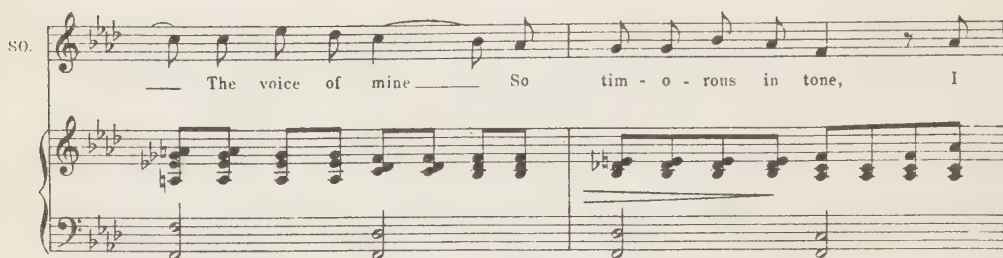
Animato.

SO. 

word, Thus heart to heart a - cross the si - lence calls;

OB. WITH VOICE.

STGS.

SO. 

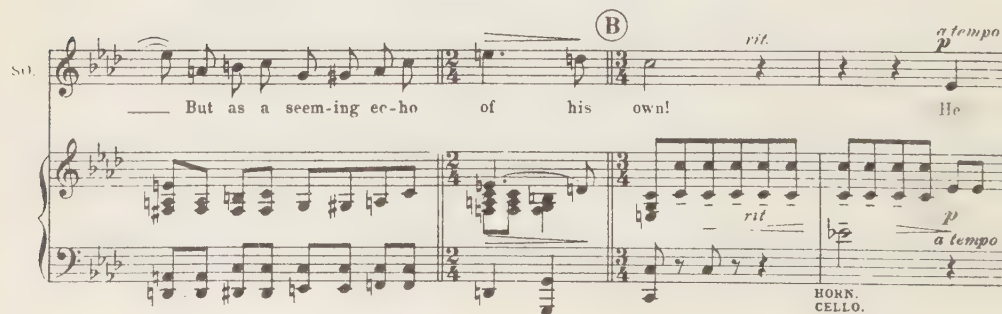
The voice of mine So tim - o - rous in tone, I

SO. 

won - der if up - on his ear it falls;

cresc.

cresc.

SO. 

But as a seem-ing ec-ho of his own! He

(B)

rit.

a tempo

p

rit.

a tempo

p

HORN.
CELLO.

loves me so, I know I know! But when we are as - un - der, Does

p *STGS.*

he for-get? I trow not, yet I won - der, O I won - der — I

f *rit.*

BRASS

trow I t, yet I won - der I

p *a tempo* (D) **ENCORE.**

colla voce

STGS. *p* *pp* *VIO. I. a tempo* *mf*

Animato.

trem-ble at his look. My burn - ing eyes Fain would I droop to hide —

HORN SUST. *pp*

SO. — the sud-den flame — He scans my cheek, and turns — a - way and sighs, —

VIO. I.

HORNS BRASS.

mf

CELLO PICC.

SO. — And takes the blush of love for naught but maid - - - en shame. I won-der if 'twere

p

CL.

OB.

STGS.

Animato.

SO. wise to let him see — That ev-'ry mo - ment by his side is bliss. I

SO. won - der if 'twere mai-den-ly To give — an' he should ask for it —

f

p (E) *a tempo*

A kiss?— He loves me so, I know, I know, But

rit. *a tempo*

p STGS.

HORN. CELLO.

when we are a - sun - der, Does he for-get? I trow not, yet I won - der, Oh I

BRASS.

accel. *allargando* *ff*

won - der — Does he for-get? I trow not, — Ah! —

f *ff*

ced. * *ced.* *

p rit.

Yet I won - der —

STGS. *colla voce* *pp* FL. CL. *rit.* *pp*

affettu

INTERLUDE.

No 4a

*(Enter Honour, followed in the distance by Tom.)***F** Allegro agitato. ♩ = 112.

STGS.

f *p*

HONOUR.

I gave your mes - sage. Miss.

pp

SOPHIA.

And comes he not? — O say!

p

p

(Tom comes down from back.)

TOM. *Recit.* You

f *sf* *PIZZ.*

ⓖ *Recit.* SOPHIA. *a tempo* Animato. TOM.

sent for me? Ah yes! have I dis - turb'd you, pray? For-give me! — Ah

Recit. *p a tempo* STGS. HORN. CL.

TOM. *Allegro molto. ♩ = 144.*

dear! such dis - tur - bance — Sweet be - yond com -

FL. WITH VOICE.

TOM.

- pare — With an - y peace I know —

TOM.

ab - sorbs me whol - ly

(H) *Broader.*
f cresc.

TOM.

Speak! speak! all my time, my life is

BRASS.

f

TOM.

yours! Take care! We must make

SOPHIA.

WOOD HORNS.

ff *p*

ad lib.
TOM.

SO.

haste, Then let us make haste, slow - ly.

STGS. HORNS

pp *pp*

Red. * segue

No 5. TRIO.—(Sophia, Honour and Tom.)

Allegro con spirito. ♩ = 120.

STGS.

Piano.

mf

PIZZ.

SOPHIA. (*not too fast*)

Wis - dom says *Fes - ti - na Len - te* But the mo - ments how they pass,

p STGS. CL.

When a man and maid at *twen - ty* Con - ju - gate *A - mo A - mas!*

SO. *Tem - pus fu - git* is the an - swer. *We are vers'd in "La - tin lore -*

FL. WITH VOICE.

SO. Time is not a ne - cro - man - cer. Time's a cheat and noth - ing more.

HON. — — — — —

TOM. — — — — — Time's a cheat and noth - ing

Animato.

SO. — — — — —

HON. *Tem - pus fu - git* is the an - swer. *We are vers'd in La - tin*

TOM. more. *Tem - pus fu - git* is the an - swer.

Animato.

We are versed in La - tin lore— Time is but a cheat, is but a
 lore. Time's a cheat, and no - thing
 O Time is but a cheat, Time is but a cheat

f

mf

cheat, a cheat and no - thing more, and no - thing
 more, and no - thing more, Time's a cheat,
 Time's a cheat and no - thing more, and no - thing more, and no - thing

dim. *p*

dim.

dim. *cl.*

rit. *pp* *Allegro. (a la Valse.) ♩ = 88.* *con grazia.*
 more, and no - thing more. Fool - ish
 Time's a cheat. Fool - ish
 more, and no - thing more. Ah!

pp *rit.* *Allegro. (a la Valse.) ♩ = 89.*

pp *rit.* *STGS* *p*

TAMB

SO. prov - erb, *Time works won - ders,* 'Ere 'tis run he turns the
 HON. prov - erb, *Time works won - ders,* 'Ere it is run he turns the
 TOM. *Time works won - ders,* 'Ere it is run he turns the

CL.

SO. glass; Speed-ing thus the hour that sun - ders Hap - py
 HON. glass the glass, Speed-ing thus the hour that sun - ders Hap - py
 TOM. glass the glass, Speed-ing thus the hour that sun - ders Hap - py

SO. lov - er, lov - ing lass, Ah! (K)
 HON. lov - ing lass, Ah!
 TOM. lov - er, lov - ing lass, Fool - ish prov - erb, *Time works*
 Fool - ish prov - erb, *Time works*

BRASS.

Ah! Hap - py the

won - ders, Ere 'tis run he turns the glass, turns the

won - ders, Ere 'tis run he turns the glass, turns the

lov - er, Hap - py lov - - er And his lov - - ing

glass, Hap - py lov - - er And his lov - - ing

glass, Hap - - py lov - er And his lov - - ing

lass.

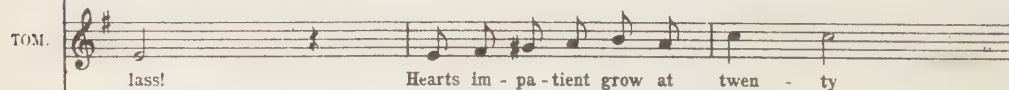
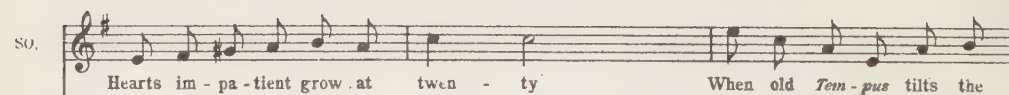
lass.

lass.

(L) A Tempo primo. Moderato.



A Tempo primo. Moderato.



glass. Sands run slow - ly to their sor - row;

When old *Tem - pus* tilts the glass. Sands run slow - ly to their

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'glass. Sands run slow - ly to their sor - row;'. The middle staff is another vocal line, with lyrics 'When old *Tem - pus* tilts the glass. Sands run slow - ly to their'. The bottom staff is a piano accompaniment, featuring chords and moving lines in both hands.

Drag the hours that keep them twain, Seems a week till hap - py

sor - row; Drag the hours that keep them twain,

FL. WITH VOICE.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'Drag the hours that keep them twain, Seems a week till hap - py'. The middle staff is another vocal line, with lyrics 'sor - row; Drag the hours that keep them twain,'. The bottom staff is a piano accompaniment, with the instruction 'FL. WITH VOICE.' above it.

mor - row Brings them to the tryst a - gain.

Seems a week till hap - py mor - row Brings them, brings them to the tryst a -

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'mor - row Brings them to the tryst a - gain.'. The middle staff is another vocal line, with lyrics 'Seems a week till hap - py mor - row Brings them, brings them to the tryst a -'. The bottom staff is a piano accompaniment.

SO. *Tem - pus fu - git?* Nay, he creep - eth, When he should get on a

HON. *Tem - pus fu - git?* Nay, he creep - eth,

TOM. - gain. *Tem - pus fu - git?* Nay, he creep - eth,

SO. When he should get on a - pace, Time is but a cheat, is but a

HON. pace! Time's a cheat in a - ny

TOM. O Time is get - ting old, Time is get - ting old,

SO. cheat *dim.* a cheat in a - ny case, in a - ny case, *rit.* *pp* in a - ny

HON. case, in a - ny case, Time's a cheat, *pp* Time's a cheat, *rit.* *pp*

TOM. Time's a cheat in a - ny case, in a - ny case, in a - ny case, in a - ny

ENCORE.

M Allegro. (a la Valse.)

SO. case. Fool-ish prov - erb, Time works won - ders, Ere 'tis

CON. Fool-ish prov - erb, Time works won - ders, Ere it is

OM. case. Ah!

STGS. CL.

TAMB.

SO. run he turns the glass; Speed-ing thus the hour that sun - ders Hap-py

CON. run he turns the glass; the glass, Speed-ing thus the hour that sun - ders Hap-py

OM.

SO. lov - er, lov - ing lass. Ah!

CON. lov - ing lass. Ah!

OM. lov - er, lov - ing lass. Fool-ish prov - erb, Time works won - ders, Ere 'tis

Fool-ish prov - erb, Time works won - ders, Ere 'tis

BRASS.

SO. Ah! Hap - py the lov - er, Hap - py lov - er and his

HON. run he turns the glass, turns the glass, Hap - py lov - er and his

TOM. run he turns the glass, turns the glass, Hap - py lov - er and his

① Piu Vivo.

SO. lov - ing lass. Ah!

HON. lov - ing lass. Tem - pus fu - git. Nay, he

TOM. lov - ing lass. Tem - pus fu - git.

Piu Vivo.

HORN SUS.

SO. creep - eth, creep - eth on a - pace! Nay, — nay, — he creep - eth on a -

HON. creep - eth, creep - eth on a - pace! Nay, — nay, — he creep - eth on a -

TOM. creep - eth, creep - eth on a - pace! Nay, — nay, — he creep - eth on a -

(P) f Brillante.

SO. Ah! Ah! Ah! Time's a

HON. - pace! Ah! Time's a

TOM. - pace! Ah! Time's a

ff BRASS.

Strict time.

SO. cheat in a - ny case, in a - ny, a - ny

HON. cheat in a - ny case, in a - ny, a - ny

TOM. cheat in a - ny case, in a - ny, a - ny

Molto Allegro.

SO. case.

HON. case.

TOM. case.

TUTTI. Molto Allegro. Brillante.

Nº 6.ENSEMBLE-(Honour and Gregory.)
(with Betty, Peggy, Grizzle, and Dobbin.)

"THE BARLEY MOW"

Cue. GREGORY:- "While I do sit and drink it under the green bough."

Allegro giocoso. ♩ = 112.

Honour.

Gregory.

Betty & Peggy.

Grizzle & Dobbin.

Allegro giocoso. ♩ = 112.

Piano.

STGS. WOOD.

TUTTI.

HON.

GR.

BET. & PEG.

GRI. & DOB.

lit - tle road - side inn fur we, _____

Un - der a green bough. _____

p

HON. zwing - in' zign zo all may zee, _____ A

GR. _____ A

NET & PEG. *p* Un - der a green bough, _____

GRI. & DOB. _____

FL. _____

HON. road - side inn, zo znug with-in. Vur lads that fol - low the plough. We'll *f*

GR. road - side inn, zo znug with-in. Vur lads that fol - low the plough. We'll *f*

NET & PEG. _____ We'll *f*

GRI. & DOB. _____ We'll *f*

BRASS. *f*

HON.  drink to the Bar - ley Mow, Drink ——— to the Bar - ley Mow. A

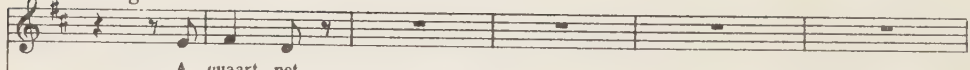
GR.  drink to the Bar - ley Mow, Drink ——— to the Bar - ley Mow. In a

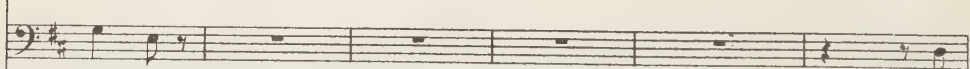
BET. & PEG.  dri to the Bar - ley Mow, Drink ——— to the Bar - ley Mow.


GRIL. & DOB.  drink to the Bar - ley Mow, Drink ——— to the Bar - ley Mow.

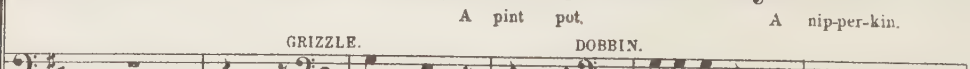
 S. DRUM.


Allegro. ♩ = 132.

HON.  A quaart pot.

GR.  quaart pot. A

BET. & PEG.  BETTY. PEGGY. A pint pot. A nip-per-kin.

GRIL. & DOB.  GRIZZLE. DOBBIN. A pint pot. A nip-per-kin.

 Allegro. ♩ = 132. PIZZ.

HON. *f* A pip-per-kin. Un - der a green bough. Well

GR. *f* pip-per-kin. Un - der a green bough. Well

BET. & PEG. *f* Un - der a green bough. Well

GRI. & DOB. *f* Un - der a green bough. Well

STGS. WOOD HORNS. *f*

TUTTI.

(B) Allegro giocoso. ♩. 112.

HON. *p* drink to the Bar - ley Mow, Hey, and ho, and all be mer-ry, Well

GR. *p* drink to the Bar - ley Mow, Hey, and ho, and all be mer-ry, Well

BET. & PEG. *p* drink to the Bar - ley Mow, Hey, and ho, and all be mer-ry, Well

GRI. & DOB. *p* drink to the Bar - ley Mow, Hey, and ho, and all be mer-ry, Well

Allegro giocoso. ♩. 112.

STGS. WOOD HORNS. *ff*

HON.
GR.
BET. & PEG.
GRI. & DOB.

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

drink to the Bar - ley Mow, With a hey, ho, dum-ble down der-ry, We'll

TUTTI.

HON.
GR.
BET. & PEG.
GRI. & DOB.


drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —

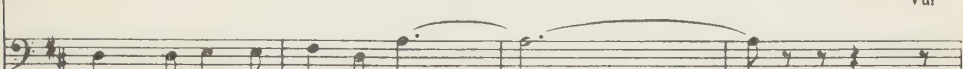
drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. — Oc -


drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —


drink to the Bar - ley Mow, the Bar - ley, Bar - ley Mow. —

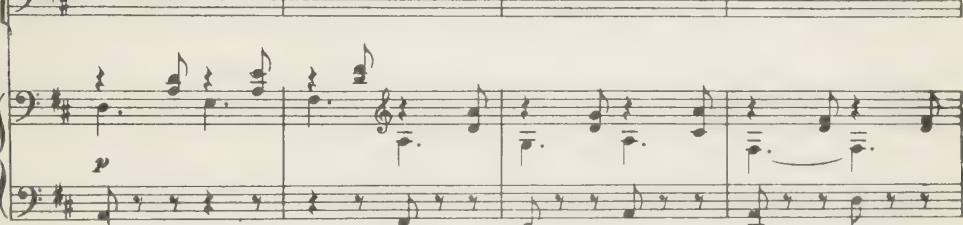
STOS.

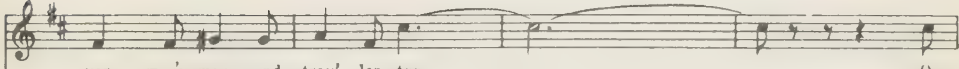
HON.  Vur

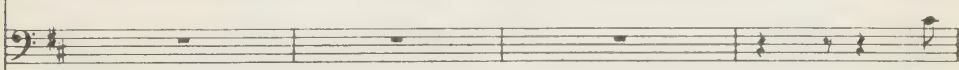
GR.  - to - ber ale zo brown we'll brew. _____

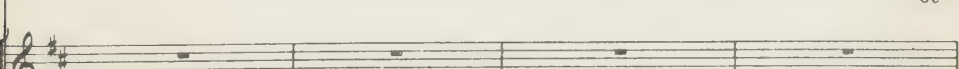
BET. & PEG.  *p* Un - der a green bough, _____


GRI. & DOB. 

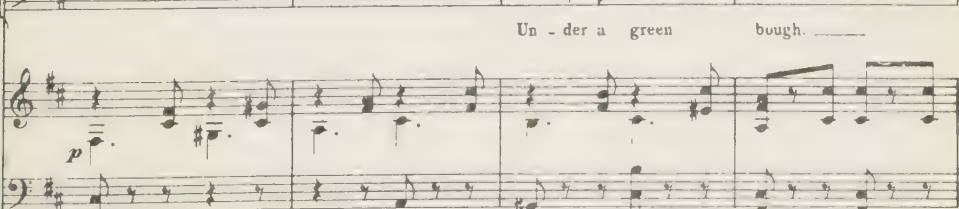


HON.  var - mer's man and trav'-ler too, _____ Oc -

GR.  Oc -

BET. & PEG. 

GRI. & DOB.  *p* Un - der a green bough. _____



HON. *f*
-to - ber brew, an' plen - ty too, Vur lads that fol - low the plough. Well

GR. *f*
-to - ber brew, an' plen - ty too, Vur lads that fol - low the plough. Well

BET. & PEG. *f*
Well

GRI. & DOB. *f*
Well

HON. *f* (D)
drink to the Bar - ley Mow, Drink — to the Bar - ley Mow.

GR. *f*
drink to the Bar - ley Mow, Drink — to the Bar - ley Mow. In a

BET. & PEG. *f*
drink to the Bar - ley Mow, Drink — to the Bar - ley Mow.

GRI. & DOB. *f*
drink to the Bar - ley Mow, Drink — to the Bar - ley Mow.

S. DRUM.

Allegro. ♩ = 132.

HON. a 'ogs - 'ead.

GR. 'ogs - 'ead.

BET. & PEG. BETTY. PEGGY. A

A gal-lon jar. A quaart pot.

GRIZZLE. DOBBIN.

A gal-lon jar. A quaart pot.

Allegro. ♩ = 132.

pp

HON. A pint pot.

GR. pint pot.

BET. & PEG. BETTY. PEGGY. A nipperkin. A pipperkin.

GRIZZLE. DOBBIN.

A nipperkin. A pipperkin.

(E) Allegro giocoso. ♩ = 112.

HON. Un - der a green - bough. — We'll drink to the Bar - ley Mow, Hey, —

GR. Un - der a green - bough. — We'll drink to the Bar - ley Mow, Hey, —

BET. & PEG. Un - der a green - bough. — We'll drink to the Bar - ley Mow, Hey, —

GRI. & DOB. Un - der a green - bough. — We'll drink to the Bar - ley Mow, Hey, —

Allegro giocoso. ♩ = 112.

STOS. WOOD HORNS.

TUTTI.

ENCORE.

HON. — and ho, and all be mer-ry, We'll drink to the Bar - ley Mow, With a

GR. — and ho, and all be mer-ry, We'll drink to the Bar - ley Mow, With a

BET. & PEG. — and ho, and all be mer-ry, We'll drink to the Bar - ley Mow, With a

GRI. & DOB. — and ho, and all be mer-ry, We'll drink to the Bar - ley Mow, With a

‡ In case of encore, the symphony repeats from here — the voices joining at ‡ on page 71.

HON. hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

GR. hey, ho, -dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

BET. & PEG. hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

GRI. & DOB. hey, ho, dum-ble down der-ry, We'll drink to the Bar - ley Mow, the

TUTTI *sf*

HON. Bar - ley, Bar - ley Mow. ^(F) Come Par - son, Pack - man,

GR. Bar - ley, Bar - ley Mow. ^(F) Come Par - son, Pack - man,

BET. & PEG. Bar - ley, Bar - ley Mow. ^(F) Come Par - son, Pack - man,

GRI. & DOB. Bar - ley, Bar - ley Mow. ^(F) Come Par - son, Pack - man,

STOS. *p*

HON. *Herd, or Hind.* *An e - qual wel-come all shall vind*

GR. *Herd, or Hind.* *An e - qual wel-come all shall vind*

BET. & PEG. *Un - der a green bough.*

GR1. & DOB. *Un - der a green bough.*

HON. *Come Par - son, Hind, or Gen - tle-kind, Or*

GR. *Come Par - son, Hind, or Gen - tle-kind, Or*

BET. & PEG. *Un - der a green bough.*

GR1. & DOB. *Un - der a green bough.*

HON. lads that fol - low the plough, We'll drink to the Bar - ley Mow, Drink —

GR. lads that fol - low the plough, We'll drink to the Bar - ley Mow, Drink —

BET. & PEG. We'll drink to the Bar - ley Mow, Drink —

GRI. & DOB. We'll drink to the Bar - ley Mow, Drink —

HON. — to the Bar - ley Mow, A o - cean. Allegro. ♩ = 132.

GR. — to the Bar - ley Mow, In a o - cean.


BET. & PEG. — to the Bar - ley Mow, BETTY.


GRI. & DOB. — to the Bar - ley Mow, GRIZZLE.

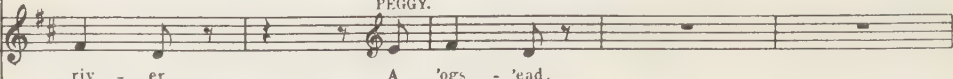
— to the Bar - ley Mow, A riv - er.


S. DRUM. Allegro. ♩ = 132.


pp


HON.  A gal-lon jar.

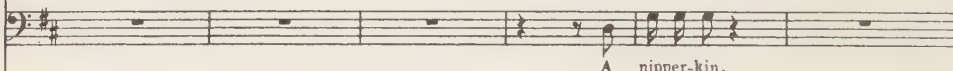
GR.  A gal-lon jar.

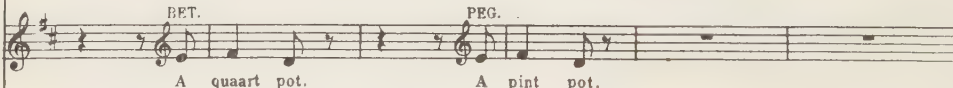
BET. & PEG.  riv - er. PEGGY. A 'ogs - 'ead.

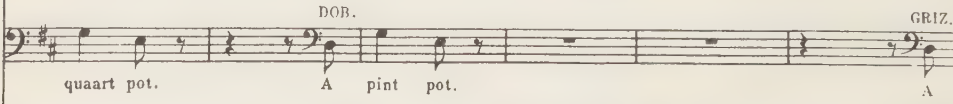
GR. & DOB.  DOB. GRIZ. A 'ogs - 'ead. A




HON.  A nipperkin.

GR.  A nipper-kin.

BET. & PEG.  BET. PEG. A quart pot. A pint pot.

GR. & DOB.  DOB. GRIZ. quart pot. A pint pot. A

 CL. OB.

(H)

HON. *A nipperkin, a pipperkin, a nipperkin, a*

GR. *A o - cean, a riv - er, a 'ogs - 'ead, a*

BET. & PEG. *BET. BOTH. A pipperkin, a nipperkin, a pipperkin, a nipperkin, a*

GRI. & DOB. *BOTH. pipperkin. A o - cean, a riv - er, a 'ogs - 'ead, a*

FL.

HON. *pipperkin, a nipper-kin, a pipper-kin, a nipperkin, a pipperkin, a*

GR. *gal-lon jar, a quaart pot, a pint pot, a nipperkin, a*

BET. & PEG. *pipperkin, a nipper-kin, a pipper-kin, a nipperkin, a pipperkin, a*

GRI. & DOB. *gal-lon jar, a quaart pot, a pint pot, a nipperkin, a*

HON. *nip-per-kin, a pip-per-kin,* A

GR. *pip-per-kin, a nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin,*

BET. & PEG. *nip-per-kin, a pip-per-kin,* A

GRI. & DOB. *pip-per-kin, a nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin,*

HON. *nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin, ¹ *f* nip-per-kin, a pip-per-kin, a*

GR. *A *f* nip-per-kin, a pip-per-kin, a*

BET. & PEG. *nip-per-kin, a pip-per-kin, a nip-per-kin, a pip-per-kin, *f* nip-per-kin, a pip-per-kin, a*

GRI. & DOB. *A *f* nip-per-kin, a pip-per-kin, a*

sf p STGS.

TUTTI.

f *accel.*

HON.
GR.
BET.
&
PET.
GR1.
&
DOB.

nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

nip-per-kin, a pip-per-kin, a nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per, nip-per,

f *accel.*

slower *f* *Allegro giocoso. ♩ = 112.* *fp*

HON.
GR.
BET.
&
PET.
GR1.
&
DOB.

pip-per-kin, Un-der a green bough. We'll drink to the Bar-ley

pip-per-kin, Un-der a green bough. We'll drink to the Bar-ley

pip-per-kin, Un-der a green bough. We'll drink to the Bar-ley

pip-per-kin, Un-der a green bough. We'll drink to the Bar-ley

f *Allegro giocoso. ♩ = 112.* *fp*

STGS. WOOD HORNS.

PICC.
STGS. WOOD HORNS.

TUTTI

HON. Mow, Hey, _____ and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

GR. Mow, Hey, _____ and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

BET. & PEG. Mow, Hey, _____ and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

GRI. & DOB. Mow, Hey, _____ and ho, and all be merry, We'll drink to the Bar - ley Mow, With a

The first system of the musical score includes vocal parts for Honors, Girls, Betty & Peggy, and Girls & Doreen, along with a piano accompaniment. The vocal parts are written in treble and bass staves, and the piano part is in grand staff. The lyrics are: "Mow, Hey, _____ and ho, and all be merry, We'll drink to the Bar - ley Mow, With a".

HON. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

GR. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

BET. & PEG. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

GRI. & DOB. hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "hey, ho, dumble down der-ry, We'll drink to the Bar - ley Mow, the Bar - ley,". The piano part includes a section marked "BRASS." at the end.

accel.

+ (See foot note.)

1

HON. Bar - ley Mow, the Bar - ley Mow.

GR. Bar - ley Mow, the Bar - ley Mow.

BET. & PEG. Bar - ley Mow, the Bar - ley Mow.

GRI. & DOB. Bar - ley Mow, the Bar - ley Mow.

accel.

K
2.

HON. Mow

GR. Mow.

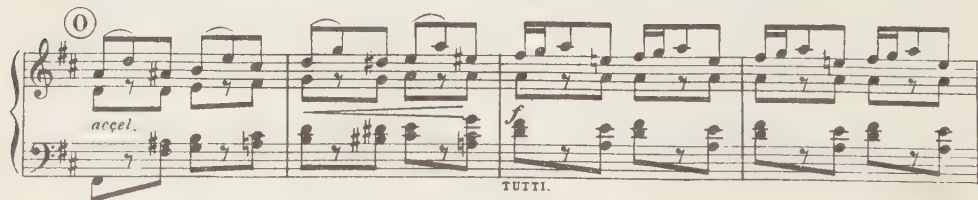
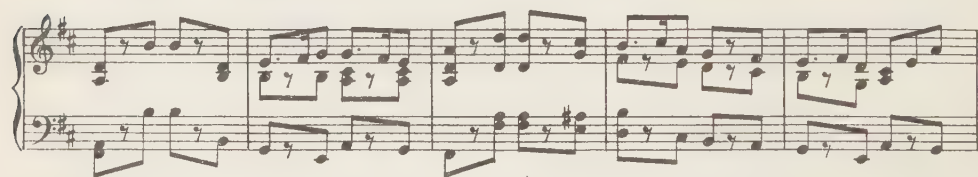
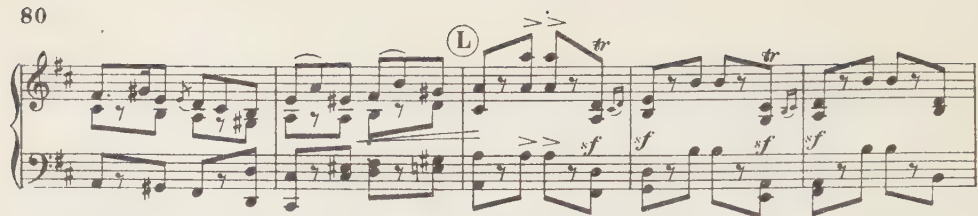
BET. & PEG. Mow.

GRI. & DOB. Mow.

2.

DANCE. (Not too fast.)

STGS. FL.



No. 7.

MADRIGAL.—(Sophia, Honour, Tom and Alworthy.)

Cue. TOM:— "I am in no haste to find the light."

Sophia.

Hon.

Tom.

Alworthy.

Allegro moderato. ♩ = 76. (Beat quick 4)

Piano.

STGS. WOOD.

SOPHIA.

HONOUR.

TOM.

AL.

Here's a par-a-dox for lov-ers: "Love is weak-est when he's

a par-a - dox: "Love is weak-est when he's

a par-a - dox: "Love is weak-est when he's

a par-a - dox: "Love is weak-est when he's

(Beat 2)

mf STGS

pp

SO. *mf* strong, When he thinks he most dis - cov-ers, Blind - est all the gods a - mong, Blind - est -

HON. *mf* strong, When he thinks he most dis - cov-ers, Blind - est all the gods a - mong, Yes,

TOM. *mf* strong, When he thinks he most dis - cov-ers, Blind - est all the gods a - mong, the gods a -

AL. *mf* strong, When he thinks he most dis - cov-ers, Blind - est all the gods a - mong, Blind - est

SO. *f* all the gods a - mong, With a fal la la *pp*

HON. *f* blind - est all the gods a - mong, a - mong, With a fal la *pp*

TOM. *f* - mong, Yes, blind - est all the gods a - mong, With a fal la *pp*

AL. *f* all the gods a - mong, the gods a - mong, the gods a - mong, With a fal la *pp*

FL. *pp*

PIZZ.

A

SO. la, With a fal la la la la la la la.

HON. la, With a fal la la.

TOM. la, With a fal la la. Hold - ing, lead him in kind fash - ion, Shield him

AL. la, With a fal la la la.

ARCO.

SO.

HON.

TOM. in such gen - tle wise, —

AL. That no sud - den gust of pas - sion Tear the ban - dage from his

(B) *Animato.*

SO. *f* He will

HON. Once des - troyed Love's il - lu - sion - Sad for ye an it be - fall, He will

TOM. *f* He will

AL. eyes, Ah _____ Ah _____ He will

Animato.

SO. fly off in con-fu-sion, he will fly off in con-fu-sion, And es - cape for good and

HON. fly off in con-fu-sion, he will fly off in con-fu-sion, And es - cape for good and

TOM. fly, he will fly off in con-fu-sion, And es - cape for good and

AL. fly, he will fly off in con-fu-sion, And es - cape for good and

SO. *ff* *pp*
all, Will fly off in con-fu-sion, And es - cape for good and all. With a fal la la

HON. *ff* *f* *pp*
all, es - cape, es - cape for good and all. Ah!

TOM. *ff* *pp*
all, es - cape, es - cape for good and all. With a fal la

AL. *ff* *pp*
all, es - cape, es - cape for good and all. With a fal la

PIZZ.

SO. (C)
la, With a fal la la la, With a fal la la la fal la la la fal la la

HON.
With a fal la la fal la la fal la

TOM.
la, With a fal la la la la la la fal la la fal la

AL.
la, With a fal la la la la la la fal la la fal la

ARCO.

Broader.

SO. *la la la la la la la la la la la, With a fal la la la la la la.*

HON. *la fal la la, With a fal la la la la la la. But at*

TOM. *la fal la la, With a fal la la la la la la.*

AL. *la fal la la, With a fal la la la la la la.*

FL. CL. *Broader.*

p

a tempo

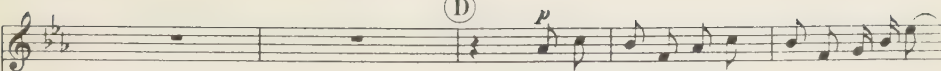
SO. *lov-ers' sep-ar-a-tion Pi-ty in his bo-som starts.*

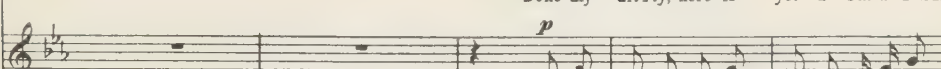
HON. *Learn ye then to con-so-*

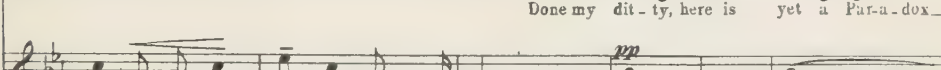
TOM. *p*

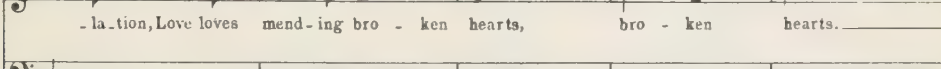
AL. *a tempo*


OB. *p*


SO.  Done my dit-ty, here is yet a Par-a-dox_


HON.  Done my dit-ty, here is yet a Par-a-dox_


TOM.  - la-tion, Love loves mend-ing bro - ken hearts, bro - ken hearts.

AL. 




SO.  — to fit the end: "Love must e'en break hearts to get a Store of bro-ken hearts to

HON.  — to fit the end: "Love must e'en break hearts to get a Store of bro-ken hearts to

TOM. 

AL. 



ENCORE

SO. *ff animato* (E)
mend? Here's a par-a-dox, Here's a par-a-dox for lov-ers: O

HON. *ff animato*
mend? Here's a par-a-dox, Here's a par-a-dox for lov-ers: O

TOM. *ff animato*
Here's a par-a-dox, Here's a par-a-dox for lov-ers: O

AL. *ff animato*
Here's a par-a-dox, Here's a par-a-dox for lov-ers: O

ff animato
PIZZ.

SO. *dim.* *rit.* *a tempo pp (Not too fast)*
Love must e'en break hearts to get a Store of bro-ken hearts to mend. With a fal la la

HON. *dim.* *rit.*
Love must e'en break hearts to get a Store of bro-ken hearts to mend.

TOM. *dim.* *rit.*
Love must e'en break hearts to get a Store of bro-ken hearts to mend.

AL. *dim.* *rit.*
Love must e'en break hearts to get bro-ken hearts to mend.

dim. *rit.* **ARCO.** *a tempo pp (Not too fast)*

SO. *la, With a fal la la la, With a fal la la* **F** (*Strict time.*)

HON. *With a fal la*

TOM. *With a fal la la la, With a fal la la la, With a fal la*

AL. *With a fal la*

(*Strict time.*)

SO. *la, with a fal la la la la la la la la la la la la, with a*

HON. *la la la la la la la la la la la la la la la la la*

TOM. *la la la la la la la la la la la la la la la la la*

AL. *la la la la la la*

SO. *fal la la la la la la la, With a fal la la la la la*

HON. *la la la la la la la la la la la la la la la la la*

TOM. *la la la la la la la la la la la la la la*

AL. *(attacca) With a fal la la la*

SO. *la la la la la la la la la la la*

HON. *la la la la la la la la la*

TOM. *With a fal la la, With a fal la la, With a fal la*

AL. *la, With a fal la la la la la la la la la la la la la la la*

Allargando.

f

SO. *la.* *O* Love Love,

HON. *la la la la la la la la* *la,* Love Love,

TOM. *— la la la la la la la* *la,* *O* Love Love,

AL. *la,* *O* Love Love Love,

f Allargando.

(i) a tempo

molto rit. *p* *pp*

SO. Love must e'en break hearts to get a Store of bro - ken hearts to

HON. Love must e'en break hearts to get a Store of bro - ken hearts to

TOM. Love must e'en break hearts to get a Store of bro - ken hearts to

AL. Love must e'en break hearts to get a Store of bro - ken hearts to

a tempo *molto rit.* *p* *pp*

pp a tempo

SO. mend. With a fal la la la, With a fal la la la la la la la la

pp a tempo

HON. mend. With a fal la la la, With a fal la la la la la la la

pp a tempo

TOM. mend. With a fal la la la, With a fal la la la la la la la

pp a tempo

AL. mend, to mend,

pp a tempo

rall. molto

SO. la la la la la la la la la. *rit.* *ppp*

rall.

HON. la la la la la. *rit.* *ppp*

rall.

TOM. la la la la la. *rit.* *ppp*

rall.

AL. to mend. *rit.* *ppp*

rall. molto

FL. CL. *ppp*

Ed.

Nº 8.

FINALE.— ACT I.

Cue. SOPHIA:—"I love you."

Andante con moto. $\text{♩} = 50$. *Tenderly, but not too slow.*

Tom. *(Beat quick 6.)* For aye my love, for aye my love, A -

STGS. WOOD BRASS. *(Beat 2.)*

Piano. *p* *pp* STGS. CL

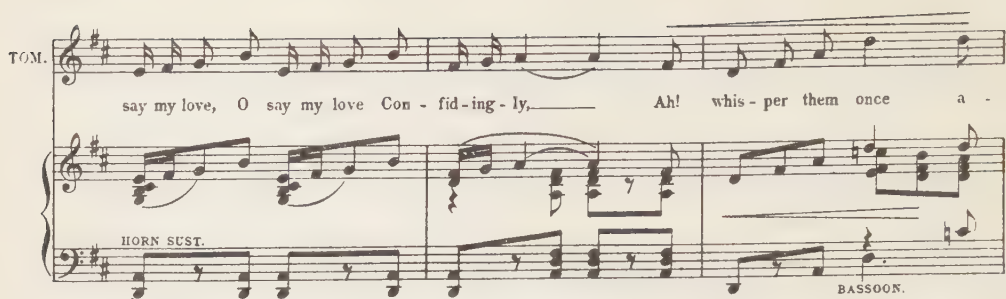
*And. * And. * And. **



Tom. - bid - ing - ly ——— Those lit - tle words shall live in my heart ——— And

*And. **

Tom. all life long, Like a glad sweet song, Bring hap - pi - ness when we're a - part ——— So

*And **

TOM.  say my love, O say my love Con - fid - ing - ly, Ah! whis - per them once a -

HORN SUST.  BASSOON. 

TOM.  - gain, And deep in my breast, O sweet - est and best, They a

TOM.  se - - cret shall e'er re - main. I'll

SOPHIA. 

SO.  say my love, I'll say my love, Con - fid - ing - ly My

OB.  STGS.  *pp* animato molto

SO. *accel.* *poco*

heart shall e'er be true — I love you so, And on - ly know I

accel.

SO. *a - poco* *accel.* (B)

live a - lone for you. — I live a - lone for

HORN. *accel.*

SO. *Allegro. ♩ = so.*

you — I love you so, And

f Allegro. ♩ = so. *sf*

SO. *rit.*

on - ly know I live — a - lone — for

rit.

cl

SO. say my love, I'll say my love, Con - fid-ing-ly — A - gain — and oft a -

TOM. — O whis - per them once — ■ - gain — O

HORN SUS.

BASSOON.

SO. - gain — The words that my breast Holds — sweet-est and best And a

TOM. once — a - gain — And — deep in my breast — O

SO. *accel.* *poco* - a **C** - *poco* *Allegro.*

se - cret — they shall re - main. — I love

TOM. dear - est and best. — They a se - cret shall re - main. *Allegro.*

accel. *poco* - a *poco*

STGS. WOOD. HOKNS.

SO. *f* I love you so, And

TOM. *f* I love you so, And

SO. *rit.* on - ly know I live a - lone for

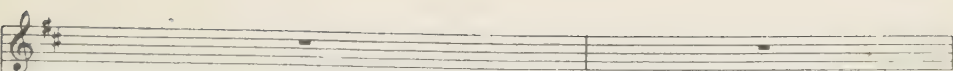
TOM. *rit.* on - ly know I live a - lone for


SO. *D* you.

TOM. you. A cav-a-lier re-quest sir! Pray ex -


BLIFIL Recit. Re-leasc that la-dy's hand!

f *ppp* TUTTI. STGS.

SO. 

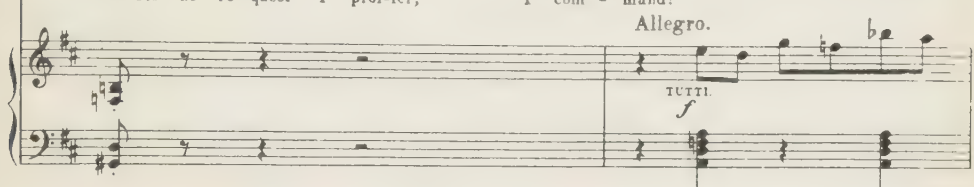
TOM. 

- plain.

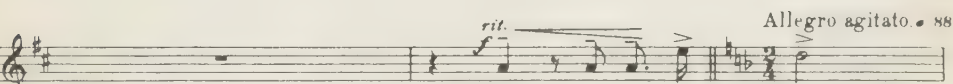
BLI. 

'Tis no re-quest I prof-fer; I com-mand!

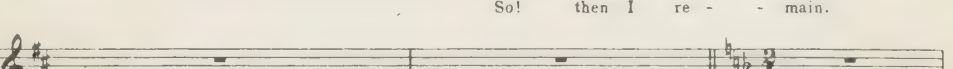
Allegro.




TUTTI.

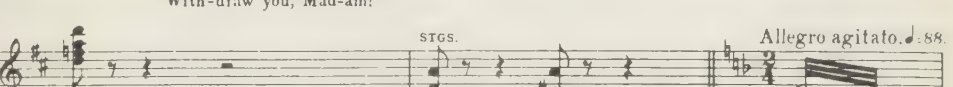
SO. 

So! then I re-main.

TOM. 

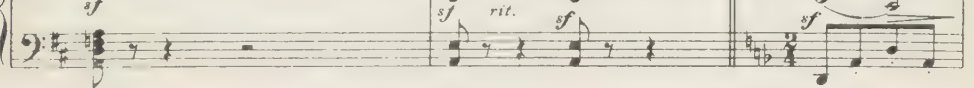
BLI. 

With-draw you, Mad-am!


STGS. 

With-draw you, Mad-am!

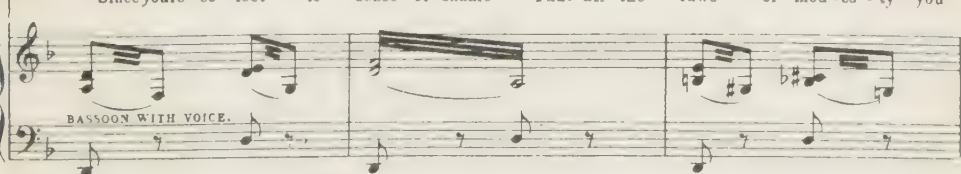
Allegro agitato. 88



(To Sophia)

BLI. 

Since you're so lost to sense of shame That all the laws of mod-es-ty you



BASSOON WITH VOICE.

HLI. flout, To lis - ten to this dog, Whose ve - ry name Was

TRUMPET.

HLI. thrown him like a bone, Then hear me out! If it be your fan - cy

TRUMPET.

PHORN SUS.

(Chorus enter gradually at back.)

E

HLI. to af - fect The ways of shame - less dames of fash - ion, It does be - hove me to pro -

HLI. - tect You from a base - born scoundrel's pas - sion. Aye,

TOM. You call me scoun - drel!

cresc. sf mollo sf

BRASS.

BLI. *ff* *accel.* *poco*
scoun - drel!

TOM. *(Tom knocks Blifil down. Sophia falls in Tom's arms.)*
Brute!

sf *accel. molto* *poco*

CHO. *ff* *ah!* *poco* *Here's a broil!*

ff *ah!* *Here's a broil!*

TUTTI. a poco sf

Allegro agitato. ♩ = 108.

CHO. *Here's a broil! What a coil, O what a coil!*

Here's a broil! What a coil, O what a coil!

CHO.

Ter-ri-ble! Ter-ri-ble! Why this tur-moil?

Ter-ri-ble! Ter-ri-ble! Why this tur-moil?

CHO.

Ah! What a coil! What a shock-ing thing to quar-rel, And the neigh-bour -

Ah! What a coil! What a shock-ing thing to quar-rel, And the neigh-bour -

ff

CHO.

- hood em-broil! Leav-ing out the ques-tion mor-al, Why this tur-moil?

- hood em-broil! Leav-ing out the ques-tion mor-al, Why this tur-moil?

cresc.

CHO. What a coil! Here's a broil, Here's a broil, here's a broil, here's a

What a coil! Here's a broil,

ff

CHO. broil, here's a broil, here's a broil What a coil!

What a coil!

ff

CHO. what a coil! what a coil!

what a coil! what a coil!

ff

Broader

Andante

molto rall.

p

Broader

I Moderato con espress

SOPHIA, *a tempo*

He saved my life dear fa - ther, more to him you owe Than

CL. HORN SLS.
pp

CELLI PIZZ.

SO. gr - at - i - tude in words a - lone for ev - er can be - stow, —

SO. At your feet be - hold me kneel - ing and ap - peal - ing;

SO. Let us not be part - ed, for I love him so.

SO. 

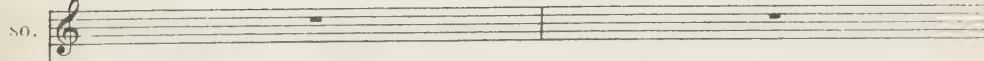
He saved her life, re - mem - ber more to him you owe Than

CHO. 

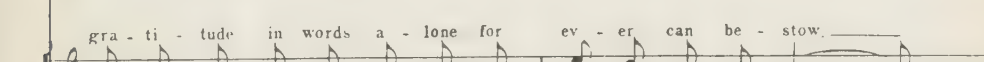
He saved her life, re - mein - ber more to him you owe Than




owe Than gra - ti -

SO. 


gra - ti - tude in words a - lone for ev - er can be - stow.

CHO. 

gra - ti - tude in words a - lone for ev - er can be - stow. At your



tude by words a - lone for ev - er can be - stow.



tude in words, words a - lone for ev - er can be - stow.

SO. At your feet be - hold me kneel - ing and ap - peal - ing ;

At your feet be - hold her kneel - ing and ap - peal - ing ;

CHO. At your feet be - hold her kneel - ing up - peal - ing ;

feet be - hold her kneel - ing up - peal - ing ;

SO. Let us not be part - ed, for I love him so.

Let them not be part - - ed.

Let them not be part - - ed.

(J)

SO. *frit.* *a tempo* *pp*
O part us not, I love him— so! O let us not be pari-ed,

CHO. *f* *ppp*
O part them not, she loves him— so! she

f *ppp*
O part them not, she loves him— so! she

STGS. PIZZ. *rit.* *a tempo* *pp*

SO. *rit.* *Allegro agitato. ♩ 144.* WESTERN. (to Tom)
for I love him so. Shre loves you?

CHO. loves, she loves him so.

loves, she loves him so.

rit. *Allegro agitato. ♩ 144.* CL. *ff*

ARCO

WES. She, my daughter! Do you know Sir, Who and what you are?

STGS. STGS. FL. *f*

S. DRUM.

Allegro, $\text{♩} = 89$.
Risolute.

WES. (K) TOM.

I make you no a -

TRUMPET. *3*
cresc. *rall.* *p* STGS. (beat quick 4.)

OB. HORN SUS.

TOM.

- pol - o - gies; Love laughs at Her - ald's col - le - ges. Plain

TOM.

hearts suf - fice For his de - vice, And wise - ly he ac - knowledges —

TOM.

No Bar Sin - is - ter. He asks but the vi - ci - ni - ty Of

SOP. & CON. *in unison.*
 CL. FAG. SUS.

sop.
 &
 con

hearts that seek af - fin - i - ty, And leaves the oath Of

SOP.
&
CON.

mar - riage troth For a Doc - tor of Di - vin - i - ty

The image shows a musical score for two voices, Soprano and Contralto. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The Soprano part is written on a single staff with a treble clef. It begins with a melodic line that includes a fermata over the word 'troth'. The Contralto part is written on a single staff with a bass clef. It provides a harmonic accompaniment with chords and moving lines. The lyrics are 'mar - riage troth For a Doc - tor of Di - vin - i - ty'. The word 'troth' is underlined. There are fermatas over 'troth' and 'ty'.

SOP.
&
CON.

To ad - - min - is - ter. And that is my po -

OB.

p

TON.

- si - tion, Sir; Though low - ly my con - di - tion, Sir, I

TOM. love this maid, And her to wed Do crave your kind per -

TOM. - mission, Sir. I love this maid, And

CHO. He craves your kind per - mission, Sir.

He craves your kind per - mission, Sir.

STGS. HORN.

f BRASS.

SO. Ah! *a tempo*

TOM. *rall.* her to wed Do crave your kind per - mission Sir.

CHO. *mf* And that is his pos -

And that is his pos -

rall. FL. (in triplets) *mf* *a tempo*

TRIANGLE.

SO. — And that is his pos - i - tion Sir, I love him so and

TOM. —

CHO. - i - tion Sir. Though low - ly his con - di - tion, Sir, He loves this maid And

- i - tion Sir. Though low - ly his con - di - tion, Sir, He loves this maid And

SO. on - ly know I live ————— for him, I live for

TOM. —

CHO. her to wed Does *crave* your kind per - mis - sion your kind per - mis - sion Sir.

her to wed Does *crave* your kind per - mis - sion Sir.

N *appassionato*

SO. *ff* *Broader.*
him — for him — for aye —

TOM.

CHO.

BRASS.

SO. *Allargando.* *rall.* *molto rall.*
I live — for him a - lone — a - lone — for

TOM. *ff* *p*
I love her so, and on - ly know I live a-lone for

CHO.

BRASS. *p* *molto rall.* *pp*

STGS.

him!

her!

ALWORTHY.
f *Recit.*

a tempo

In - so - lent! This cli - max of in - i - qui - ty all bonds doth sev - er,

Recit.

f BRASS.

a tempo

accel.

I'll suf - fer you no lon - ger! I cast you off for ev - er! I

Recit.
WESTERN. (to SOPHIA.)

cast you off for ev - er! Be - gone un - grate - ful hus - sy! Quit my

f *Recit.*

*Allegro.
a tempo*

cresc.

sempre

WES. sight! Quit my sight! Quit my

CHO. Shame up - on you! Shame up - on you! Shame

Shame up - on you! Shame up - on you! Shame

*Allegro.
a tempo*

BRASS.

(P)

*Andante con moto.
Grandioso.*

SO. *rall. molto* For

TOM. *rall. molto* For

WES. sight! my sight. For

CHO. Shame up - on you! For

CHO. Shame up - on you! Dis -

*Andante con moto.
Grandioso.*

TUTTI.
(beat quick 6.)

(with animation but not too fast)

SO. aye, my love, for aye, my love, A - bid - ing - ly, _____ And

TOM. aye, my love, for aye, my love, A - bid - ing - ly, _____ And

(with animation but too fast)
SOP. ev - er love, for ev - er love, A - bid - ing - ly, _____ A -
CONT.

CHO. - cre - - - tion ov - - - er - rides fo - man - ces.
- cre - - - tion ov - - - er - rides ro - man - ces.

(beat moderate 2.)
(with animation but not too fast)

SO. ev - er, hope shall dwell in my heart, my heart _____

TOM. ev - er, hope shall dwell in my heart, _____ And all life long, Like a

- wak - ens hope in ev - 'ry heart, _____ And all life long, Like a

CHO. And, in spite of sor - row - ing glan - ces, With the pre - sent
And, in spite of sor - row - ing glan - ces, With the pre - sent

SO. Bring hap-pi-ness when we're a - part, So

TOM. sad sweet song, Bring hap - pi-ness when we're a - part, -

SOP. sad sweet song, Bring hap - pi-ness to those a - part, The

CHO. CONT. cir - cum - stan - ces They must both com - ply. The

cir - cum - stan - ces They must both com - ply, must com - ply.

SO. say my love That

TOM. That

way of love, the way of love, Be - tid - ing - ly May

CHO. Pain - - ful 'tis young hearts to sev - er

Pain - - ful 'tis young hearts to sev - er

SO. *Q*
noth - ing shall break the tie That has bound us so fast, And shall

TO-M.
noth - ing shall break the tie That has bound us so fast, And shall

SOP.
seem to be all a - wry, Bu',— brave to the last. Be not

CHO.
E'en, may be, for ev - er and ev - er; See how brave - ly
E'en, may be, for ev - er and ev - er; See how brave - ly

f

SO. *accel. poco a*
hold to the last, As you bid me say good -

TO-M.
hold to the last, As you bid me say good -

SOP. *accel. poco a*
sad or down-cast, Tho' you say good -

CHO. *accel. poco a*
they en-deav - our to say good - - bye, good - -
brave - ly they en - deav - our to say good - bye, to say good -
they en-deav - our to say good -

accel. poco a

poco

SO. - bye, For aye, I

TOM. - bye, I

SOP. *poco* - bye, Al - tho' Al -

CHO. CONT. - bye, Al - tho', Al - tho' Al -

- bye, Al - tho', Al - tho' Al -

poco

Allegro. $\text{♩} = 88.$

TUTTI.

f

SO. love you so, and on - ly know I live for

TOM. love you so, and on - ly know I live for

- tho' you now must say good - bye, Be brave to the last, Be

CHO. - tho' you now must say good - bye, Be brave to the last, Be

- tho' you now must say good - bye, Be brave to the last, Be

f

Animato.

STGS. BRASS.

♩ = 138.

SOL. you for aye!

TOM. you for aye! I

SOP. brave to the last, Be brave

CONT. brave to the last, Be brave

TEN. brave to the last, Be brave brave be be brave brave, Al

BASS. brave to the last, Be brave

accel molto

SOL. love you so, and on - ly know I live a - lone

TOM. Be brave

CHO. Al - tho' you say, you say

- tho' you say, Al - tho' you say, you say

brave brave

accel molto

SO.

TOM.

for you!

Be brave to the last, Be brave to the last, Be

CHO. good - - bye, Be brave to the last, Be brave to the last, Be

good good - - bye, Be brave to the last, Be brave to the last, Be

brave, Be brave to the last, Be brave to the last, Be

TUTTI.

The image shows a page from a musical score for "The Song of the Lark". The score is written for Soprano (SO.), Tenor (TOM.), and Chorus (CHO.) parts, along with a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "for aye! for aye!" and "Be brave". The piano part features a melody in the right hand and a bass line in the left hand, with some chords and arpeggios. The score is arranged in a system with five staves. The first three staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The piano part has a melody in the right hand and a bass line in the left hand. The score is written in a standard musical notation style with notes, rests, and bar lines. The lyrics are "for aye! for aye!" and "Be brave". The piano part has a melody in the right hand and a bass line in the left hand. The score is arranged in a system with five staves. The first three staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The piano part has a melody in the right hand and a bass line in the left hand.

T Allegro. ♩ = 100.

SO. *for aye!*

TOM. *for aye!*

Be brave.

Be brave.

Be brave.

Be brave.

Be brave.

Be brave.

♩ = 100.

T Allegro. ♩ = 100.

ff

*

Act II.

N^o 9.

OPENING CHORUS.

(With Solos for Hostess and Officer.)

Allegro con spirito. ♩ = 126.

Piano.

f BASSI.

TIMP.

TUTTI.

f

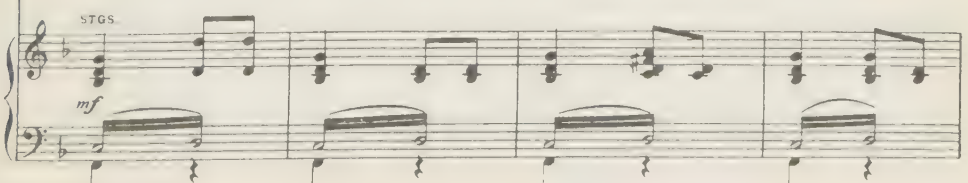
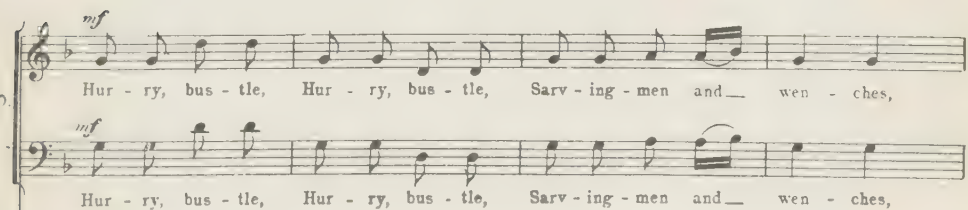
simile

STGS. WOOD.

(A)

STGS. *marcato*

BRASS.



C

CHO.

Serv - ing - men and wen - ches, House is full of

Clear a - way the pew-ter pots, Pol-ish up the ben - ches, The

p Ah

WOOD WIND.

CHO.

gen - tle folk, Sta-ble full of coach - es; Hur-ry bus-tle, hur-ry bus-tle

house is full, is full. Hur-ry bus-tle, hur-ry bus-tle

CHO.

Qual-i - ty ap - proach - es.

Qual-i - ty ap - proach - es. Bus-tle, hur-ry, bus-tle, Qual-i - ty ap - proach - es,

TIMP

CHO. (D) *p*

Hur - ry, bus - tle hur - ry, bus - tle, Sarv - ing - men and wen - ches, Sarv -

Hur - ry, Hur - ry, Sarv - ing - men and wen - ches, Clear a - way the

p BRASS

CHO. - ing men and wen - ches, House is full of gen - tle folk,

pew - ter pots, Pol - ish up the ben - ches, House is full,

CHO. (E) *f*

Sta - ble full of coach - es, Hur - ry, bus - tle, hur - ry,

House is full, is full. Hur - ry, bus - tle,

FL.

CHO. Hur - ry, bus - tle, hur - ry, Hur - ry, bus - tle, hur - ry, bus - tle, hur - ry, bus - tle,

Hur - ry, Hur - ry, bus - tle, hur - ry, bus - tle. hur - ry, bus - tle,

CHO. hur - ry, bus - tle, bus - tle, bus - tle, Qual - i - ty, Qual - i - ty a - proach - -

hur - ry, bus - tle, bus - tle, bus - tle, Qual - i - ty, Qual - i - ty a - proach - -

CHO. - - - - -

STGS. WOOD.

animato *sf accel. molto*

(Risoluto.)
 Recit.
 De-sist! I am no fool-ish maid, Who thinks that ev - 'ry i - die

Moderato. $\text{♩} = 152.$
a tempo
 STGS. CL. SUS.
p (Beat quick 4)

HOS.

var - let Is an A - don - is, Be-cause he's paid To swag-ger in a

HOS.

animato OFFICER.
 coat, a coat of scar - let. Rank trea - son! Come, a reb - el here we've

animato *fp* BRASS.

OS.

found, She shall pay for her of - fence in fla - gons round, shall

OP.

CHO.

She shall
 She shall

OF.
pay for her of - fence in fla - gons round; And in her own good

CHO.
pay for her of - fence in fla - gons round.

pay for her of - fence in fla - gons round.

OF.
(broader)
ale The King's health drink!

CHO.
The King! the King! the
The King! the King! the

(broader)

(H) Allegro marziale. ♩ = 168.

OF.
King!

CHO.
King! (Beat quick 4)

TUTTI.

OF. *FULL CHORUS.* OFFICER.

red - coat sol - diers serve the King, To the tow, row, row, of noi-sy drum and fife. It
Cu - pid leads us to the fray, To the tow, row, row, of noi-sy drum and fife. And

CHOR.

well marked. To the tow, row, row, of noi-sy drum and fife.
S. DRUM.

p (Beat 2) STGS. BRASS.

OF. *FULL CHORUS.*

sets the maids a - ca - per - ing, So who shall blame us if we cling To the
scat - tring ter - ror and dis - may O'er rus - tic ranks in hod - den grey, With a

CHOR.

To the
With a


OF. *I* OFFICER.

tow, row, row, To the tow, row, row, In - love as well as strife. No
tow, row, row, With a tow, row, row, We - cap - ture wench and wife. When

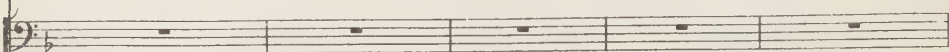
CHOR.


tow, row, row, To the tow, row, row, In - love as well as strife.
tow, row, row, With a tow, row, row, We - cap - ture wench and wife.


CL.

OF. 


coo - ing— dit - ties, do we— sing, Or sigh, or so de - mean us; Old Mars he made O -
 wit and— wine have won the— day, We leave them sad and sor - ry, And should - er arms, and


CHO. 


STGS. CL. 

OF. 

- lym - pus ring With a tow, row, row, a tow, row, row, When he went a - court - ing
 march a - way With a tow, row, row, a tow, row, row, For a dis - tant field of

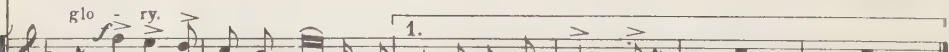
CHO. 



OF. 

Ve - nus. 1. 2. Dan

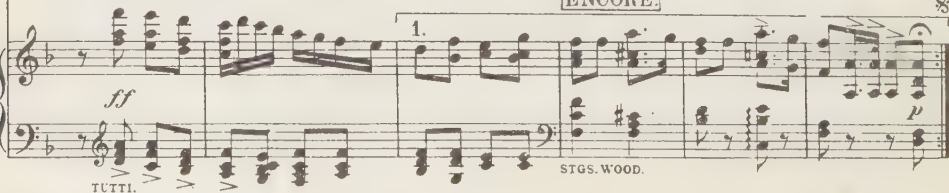
glo - ry. 1. 2. Dan

CHO. 

1. Tow, row, row, row, row, row, When he went a - court - ing Ve - nus.
 2. Tow, row, row, row, row, row, For a

1. Tow, row, row, row, row, row, When he went a - court - ing Ve - nus.
 2. Tow, row, row, row, row, row, For a

ENCORE



STGS. WOOD.

OF. 2.

CHO. 2. *accel.*

dis - tant field, a dis - tant field, a dis - tant field of

dis - tant field, a dis - tant field, a dis - tant field of

Pizz. *accel.*

OF.

To a dis - tant field of glo - - ry,

glo - ry, To a dis - tant field of glo - - ry, of

glo - ry, To a dis - tant field of glo - - ry, of

Tutti. *ff*

OF.

glo - - ry, of glo - ry.

glo - - ry, of glo - ry.

glo - - ry, of glo - - ry.

TRUMPET. *Pizz.*

Tutti.

N^o 10.

SONG.—(Partridge) and CHORUS.

Cuc. PARTRIDGE:— "My modest, but unrivalled gifts speak, I think, for themselves!"

Allegretto giocoso. ♩=120.

Piano.

STGS.

TUTTI.

PARTRIDGE. (*not too fast*)

PAR.

1. Ben - ja - min Part-ridge, a per - son of parts, Vers'd in the heal - ing and
2. Rea - dy to phy - sic what ev - er you please, Give it a name, and I

CHO.

(*not too fast*)

pp CL. WITH VOICE.

PAR.

med - i - cal arts, For - tune or wea - ther pre - pared to fore - tell,
kill the di - sease; Cup for a fe - ver, or sweat for a chill;

CHO.

PAR. (A)

Doc - tor, Ad - vis - er, and Bar - ber as well. _____
 Draw you a tooth, or a boil, or a will. _____

CHO. Bar - ber as
 Boil, or a

Ah!
 Ah!

pp HORN SUS.

PAR. _____

CHO. well, Bar - ber as well, Doc - tor, Ad - vi - ser, and Bar - ber as well.
 will, Boil, or a will, Draw you a tooth, or a boil, or a will.

Bar - ber as well Bar - ber as well Bar - - ber as well.
 Boil, or a will, Boil, or a will, Boil, or a will.

PAR. Come and I'll shave you, and if you are ill, Blis - ter and bleed you, and throw in a pill;
 Can - dle a ba - by, or pow - der a wig; Wa - ter di - vine by the turn of a twig;

CHO. _____

BRASS.

f *pp*

PIZZ.

PAR. Bring you back cheap from the edge of the grave; The clos - er you're fist - ed, the
Dance a down - der - ry, or drone you a hymn; Set you a rid - dle, or

CHO.

PAR. clos - er the shave. Ah
set you a limb. Ah

CHO. Bring you back cheap from the edge of the grave; The
Dance a down - der - ry, or drone you a hymn; The
Bring you back cheap from the edge of the grave; The
Dance a down - der - ry, or drone you a hymn;

ARCO.

S. DRUM.

PAR. clos - er you're fist - ed, the clos - er the shave. The clos - er you're fist - ed, the
Set you a rid - dle, or set you a limb. Set you a rid - dle, or

CHO. clos - er you're fist - ed, the clos - er the shave. The clos - er you're fist - ed, the
Set you a rid - dle, or set you a limb. Set you a rid - dle, or

PAR. *rit.* O —

CHO. clos - er the shave. — }
set you a limb. — }

OB. CL. *rit.*

PAR. *C a tempo*
Ben - ja - min Par - tridge, a Quack if you will, Scho - lar, and mar - vel of

CHO.

FAO WITH VOICE.
a tempo
Plen.

PAR. sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech —

CHO.

PAR. *Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um, -*

CHO.

PAR. *Some-thing of each.*

CHO. *Yes, some-thing of each, some-thing of each, Yes, some-thing of each, some-thing of each,*

TUTTI.

PAR. *Last time.*

CHO. *Yes, some-thing of each. Ah!*

Yes some-thing of each.

STGS. PICC. FL. D.S.

PAR. *mf* Ben - ja - min Par - tridge, = Quack if you will, Scho - lar and mar - vel of

CHO. *mf* Ben - ja - min Par - tridge, a Quack if you will, Scho - lar and mar - vel of

PAR. sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech;

CHO. *sf* Ah! sur - gi - cal skill, Lath - er and lan - cet, Per - ru - qui - er, Leech;

PAR. Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um,

CHO. Om - ni - um gath - er - um, Om - ni - um gath - er - um, Om - ni - um gath - er - um,

PAR. *Animato.*
Some-thing of each. Om - ni - um gath - er - um,
CHO. Some-thing of each. Om - ni - um gath - er - um,
Some-thing of each. Om - ni - um gath - er - um,
Animato.
BRASS.

PAR. Om - ni - um gath - er - um, some - thing of
CHO. Om - ni - um gath - er - um, some - thing of
Om - ni - um gath - er - um, some - thing of

PAR. each.
CHO. each.
each.
accet.
ENCORE. *Segno Dance.*

DANCE.

Allegro moderato. ♩ = 96.

(Not too fast.)

f *p* STGS. WOOD HORN.

PIZZ.

ⓓ

BRASS.

f

f *f*



No 11.

SONG- (Sophia.)

"DREAM O' DAY JILL."

Cae. SOPHIA:- "Like a Dream o' Day Jill."

Allegretto grazioso. ♩ = 58.

Piano.

rit (Beat quick &.)
mf TUTTI.*Ped ad lib throughout.*

SO. *rit* *a tempo*

"I'll wear a pet - ti - coat' of mus - a - lin" Said Dream o' Day Jill, "And a

colla voce. *p* STGS.

SO. great gild - ed coach shall car - ry me To the church on the hill. When

FL.

SO. some - bo - dy, some - bo - dy comes to mar - ry me — A

(A) Animato.

SO. gen - tle - man great Of no - ble es - tate - At the

(Beat 3.)

BRASS.

SO. church on the hill" Said Dream o' Day Jill! Heigh - ho! Heigh -

f *Broader.*

And. *

SO. - ho! "For no - bo - dy less shall mar - ry me" Its

p *rall.*

p *colla voce.* *rall.*

And. *

(B) a tempo giocoso.

SO. hey dil - ly, dil - ly, dil - ly, call the ducks from the pond, There are

STGS. WOOD HORN.

p *Tri.* *Pizz.*

(Beat quick 2.)

SO. cows to be milk'd in the mea - dow be - yond: There are

SO. *cresc.* eggs to take to mar - ket, and grist to the mill, And

cresc.

SO. *f* who'll make a pret - ty la - dy, la - dy, pret - ty la - dy, And

p *delicato.*

f *Pizz.* *p* *delicato.*

SO. *rit.* who'll make a pret - ty la - - dy Of Dream o' Day

rit.

Al. CO. *colla voce*

ENCORE.

a tempo

SO. Jill?

mf TUTTI.
a tempo

(Beat quick 6.)

SO. All in her

rit.

colla voce

SO. pet - ti - coat of mus - a - lin Goes - Dream o' Day Jill, And her

a tempo.

p STGS.

SO. own pret - ty feet they car - ry her To the church on the hill, Where

FL.

SO. some - bo - dy, some - bo - dy waits to mar - ry her; And

(A) (2nd Verse.)
Animato.

SO. poor tho' he be, right glad - ly goes she, For "yes" with a will said

BRASS.

SO. Dream o' Day Jill, Heigh - ho! Heigh - ho! To the

f *p* *f* *p*

And. * *And.* *

SO. first one who came to mar - ry her. It's

colla voce *rall.*

B 2nd Verse.
a tempo giocoso.

ST. hey dil - ly, dil - ly, dil - ly, call the ducks from the pond, There are

STGS. WOOD HORNS.

TRI. PIZZ.

SO. cows to be milk'd in the mea - dow be - yond; But she's

SO. *cresc.* brought her eggs to mar - ket, as wise maid - ens will Who

SO. *f* sigh to be pret - ty la - dies, *p* *delicato.* la - dies, pret - ty la - dies, Who

f PIZZ. *p* *delicato.*

SO. *accel.*
 sigh to be pret - ty la - - - dies — Like Dream o' Day

ARCO. *accel.*
 STGS. WOOD.

SO. Jill, Like Dream o' Day Jill, Ah!

SO. *f. Meno mosso. a tempo.*
 Who sigh to be pret - ty la - dies Like Dream o' Day

TUTTI. *f. Meno mosso. STGS. a tempo. BRASS.*
*Red. **

SO. Jill!

Molto allegro. ff sf

N^o 12.

SONG.— (Gregory and CHORUS.)

cue. GREGORY:—"We don't never hurry nor worry where I do come from."

Allegro moderato. ♩ = 116.

Gregory.

Piano.

TUTTI.

GR.

Not too fast.

1. Gurt

Un-cle Jan Tap-pit oi 'niv-ver did zee, But they
Un-cle Jan Tap-pit wuz ten-der of 'eart, An' while
Un-cle Jan Tap-pit wuz vool-ish they say, Vur 'e
Un-cle Jan Tap-pit 'e jil-ted a maid; An' 'er

STGS.

♩ FAG. WITH VOICE.

GR.

zay oi re-mark-a-bly tuk af-ter 'ee. When my Vey-ther vurst zaw me, to
kis-sin' a wid-der vell out ov a caart W'aat wuz load-ed with 'ay, an' wuz
wud goo a zee-kin' ov mush-rooms in May. But 'e niv-ver went out with-out
'eart it wuz bro-ken vur iv-ver, she zaid. An' she zpoke im zo zim-ple, and

HORN SUS.

GR

Maw - ther 'e zaid:—"Whoi 'tis Un - cle Jan Tap - pit a - rose from the dead!"
 picked up vur dead, But by mar - ci - ful prov - i - dence vell on 'is 'ead.
 vind - in' a 'are W'at 'ad some 'ow or o - ther got catch'd in a snare.
 touch'd 'im zo zore, That they thought as 'ed zmile a - gin niv - ver no more.

HO.

Wi 'is
f Animato
 Wi 'is
 FL.
f


GR

Hee! Dob - bin! Ho! Dob - bin! Gee! Dob - bin! Whoa! Dob - bin! Zum - mer - zet med - ders vur
 Hee! Dob - bin! Ho! Dob - bin! Gee! Dob - bin! Whoa! Dob - bin! Zum - mer - zet med - ders vur


HO.

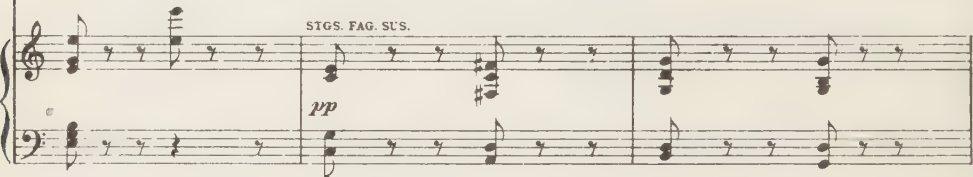
FL. ASS.


(A)

GR. 


Zey's my Vey - ther to Maw - ther, "Just luk at 'is nose! 'E
 An' my school-mais - ter zaid: - "Waarm your breech - es oi wull! Vur oi
 But when oi went a zeek - in' ov mush - rooms, vur sure, They did
 When a wag - gon ran ov - ver my vace, an' oi laid All a -


CHO.  clov - ver.


 SIGS. FAG. SUS.
pp

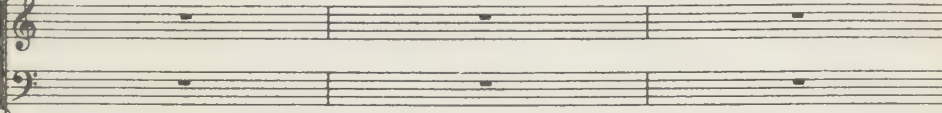
GR. 

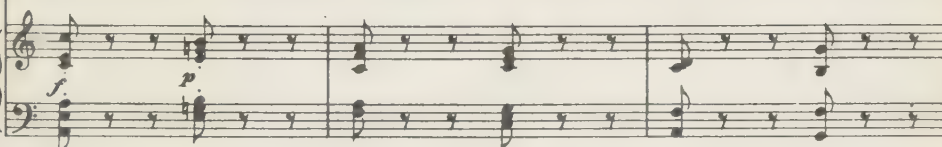
nub - but wants snuff col - oured breech - es an' 'ose, }
 caan't get no larn - in' ir - soide ov your skull, }
 gaol me vur poach - in' an zquire 'e zwoze: } "Odd
 zwound - in', they zaid: - "Es been jilt - ing a maid; }

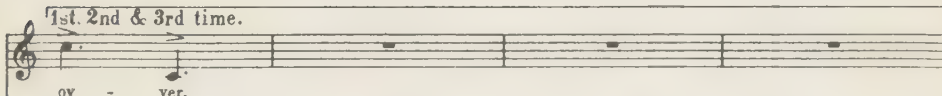
CHO. 

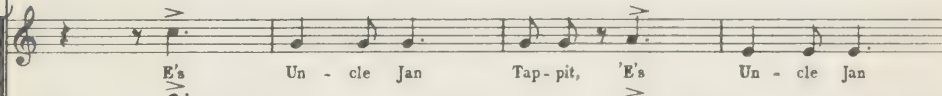
 FL. CL.
ad. *

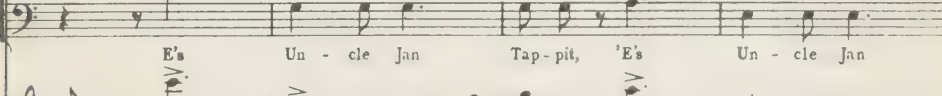
GR. 
 drat 'ee! An' 'ang 'ee! Luk at 'ee! whoi dang 'ee! 'E's Un - cle Jan Tap - pit all


CHO. 

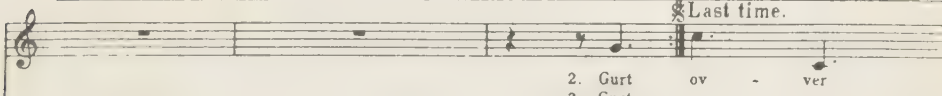


GR. 
 1st. 2nd & 3rd time.
 ov - ver.


CHO. 
 E's Un - cle Jan Tap - pit, 'E's Un - cle Jan



 E's Un - cle Jan Tap - pit, 'E's Un - cle Jan

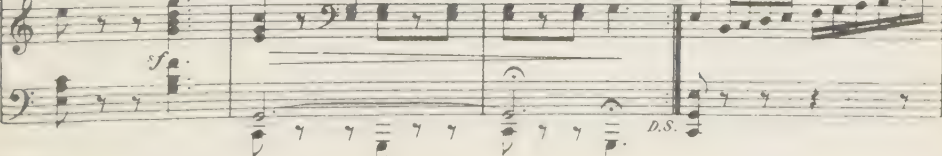


GR. 
 Last time.

2. Gurt ov - ver
 3. Gurt
 4. Gurt

CHO. 
 Tap - pit all ov - ver. Odd


 Tap - pit all ov - ver. Odd



GR.

CHO.
 drat 'ee! An 'ang 'ee! Luk at 'ee whoi dang 'ee! 'E's Un - cle Jan Tap - pit all

GR.

CHO.
 ov - ver, all ov - ver, all ov - - - ver.

GR.

CHO.

Presto. ♩ = 178.

STGS.
TAMB.

WOOD HORNS.

JIG.

p STGS.

PICC CL.
PIZZ.

D.

FL.

BRASS.

This system shows the Flute (FL.) and Brass (BRASS.) parts. The Flute part is in the treble clef, featuring a melodic line with eighth and sixteenth notes, some with accents. The Brass part is in the bass clef, providing a rhythmic accompaniment with eighth notes.

OB. SOL.

This system features the Oboe Solo (OB. SOL.) part in the treble clef. It includes two first endings (1. and 2.) leading to a key change to B-flat major. The bass clef part continues with a rhythmic accompaniment.

(E)

This system is marked with a circled 'E'. It shows a continuation of the musical themes in both treble and bass staves, with the bass part featuring some chordal textures.

This system continues the musical themes, featuring first and second endings (1. and 2.) in the treble staff. The key signature remains B-flat major.

(F)

This system is marked with a circled 'F'. It shows further development of the musical themes, with the bass part featuring a more active line. The label 'BRASS.' is present at the bottom left of the system.

GIRLS.

MEN.

With a

TUTTI.

This system introduces the vocal parts for GIRLS and MEN. The GIRLS part is in the treble clef, and the MEN part is in the bass clef. They both have rests for the first few measures before entering. The piano accompaniment continues in the bottom two staves. The label 'TUTTI.' appears at the bottom right.

CHO.

G

Fal la la la la la la

Fal la la la la la la

ff a tempo

CHO.

la, With a Fal la la la la la la la la

la, With a Fal la la la la la la la la

CHO.

K

1. la, With a la

2. *ff* *fff*

Lunga pausa
(confused noise heard off)

ff *fff*

STGS. CYMB.

Molto agitato. CHORUS. (entering excitedly.)

CHO. My La - dy's coach has been at-tack'd By high-way-men

My La - dy's coach has been at-tack'd By high-way-men

Molto agitato. STGS. *sf* TUTTI *ff*

CHO. with pis - tols load - ed And fa - ces blacked! Lawks a - mus - sy!

with pis - tols load - ed And fa - ces blacked! Lawks a - mus - sy!

CHORUS. (on stage.) *sf* *p*

CHO. Lawks a mus - sy! Where be? Say! — A - down by cop - pice.

Lawks a mus - sy! Where be? Say! — A - down by cop - pice.

CHORUS. (just entering) *f* *f*

HORN. FL. OB. CL.

FULL CHORUS.

rit. *a tempo*

A - lack a - day! a - lack a - day!

ff *rit.* *a tempo*

A - lack a - day! a - lack a - day!

ff *rit.* *a tempo*

TIMP. BRASS. FAG.

HOSTESS. (M)

Your noise her La-dy-ship a - larms, She

STGS.

p *pp*

HOS.

swoons in her pre - er - verb arms.

p *f*

So let un bide to - geth - er, Nay.

p *f*

So let un bide to - geth - er, Nay.

HORN.

(N)

p We be not want-ed, then come a-way come a -

p We be not want-ed, then come a-way, a-way, then come a -

p

PIZZ.

dim. - way *pp* - way, come a-way, come a-way, come a-way, Hush! hush! hush! hush! a

dim. come a-way, come a-way, come a-way, *pp* - way, a-way, then come a-way, Hush! hush! hush! hush! a

PIZZ.

dim. *pp*

TIMP.

ppp - way, a-way, Hush! hush! hush!

ppp - way, a-way, Hush! hush! hush!

ppp *pppp*

N^o 13.

SONG-(Honour)

cue. HONOUR:—"As the barber looks at me"

Allegretto. $\text{♩} = 116.$

Honour.

Piano.

STGS. WOOD.

STGS. CL.

TAMB.

1. As all the maids and I one day Were in the mea-dow a-
las - ses all stopp'd mak - in' hay, And cur - tied low to his

VOB WITH VOICE.

TON

-mak - in' hay, There came, the lane a - tit - tup - in' down, A
bright "Good - day!" The o - ther maids wore pet - ti - coats fine- They'd

BRASS.

STGS.

HON.

gen - tle - man fine from Lon - don town. And
kilted them high - er in - deed than mine; But

TRUMPET.

HON. A

oh! he look'd at me; — He look'd a-skance at me. — I
oh! he look'd at me; — He look'd a-skance at me. — That

FL. *pp*

STGS.

TRIANG.

HON.

felt my cheeks go flam - in' red I had-nt got eyes in the back of my head, —
he was tall and brave I knew, Tho' ne-ver a glance at him I threw; —

HON. B

But I knew that he look'd, I knew that he look'd, I knew that he look'd at
But I knew that he look'd, I knew that he look'd, I knew that he look'd at

pp

sf *p* PIZZ. *dim.* *pp*

HON.

me, I knew! — I knew! —
me, I knew! — I knew! —

pp

ARCO *f*

TUTTI.

HOX

2. We
3. Said

OB.
STGS. CL.

HOX

(3) he: "I'm go-ing to Lon - don town, And I've lost my way a -
(4) when I show'd him the way to go, He light - ly stoop'd to his

HOX

-cross the Down — If one of you maids will show the way A
sad - dle bow, — With "Here's your kiss, and a sil - ver crown, And

BRASS.

HOX

kiss for the ser - vice I will pay." And
come with me, sweet, to Lon - don town." And

TRUMPET.

HON.

oh! he look'd at me; He look'd a - skance at
oh! he look'd at me; He look'd a - skance at

FL.
STGS.
pp

TRIANG.

HON.

me. So, lest he lost his way a - gain. I
me. But when I found the heart to cry "Kind

HON.

look him as far as the top o' the lane For I
Sir, d'ye see a - ny green in my eye?" Oh! the

HON.

knew that he look'd, I knew that he look'd I knew that he look'd at
way that he look'd, The way that he look'd The way that he look'd at

PIZZ.
dim.
pp

1

me I knew! I knew!

AKO

ENCORE

f

p

TUTTI

2

And me The way that he look'd, he

animato

look'd at me

N^o 14.

LAUGHING TRIO.-(Honour, Gregory and Partridge.)

cur. GREGORY:—"Ye-es, I begin to see it now!"

Piano.

Allegro con spirito. ♩ = 126.

TUTTI. *ff*

STGS.

HONOUR. *giocoso*

1. You have a pret-ty wit sure lie,— Hee! hee! ho! ho!

GREGORY. hu-mour driv-eth folk to tears,— Hee! hee! ho! ho!

PARTRIDGE. Hee! hee! ho! ho! For a Hee! hee! ho! ho! Hath he Hee! hee! ho! ho!

CL. WITH VOICE. *pp* *f* *pp*

HON. Hee! hee! ho! ho! Ho! Hee! hee! ho! ho! Ho!

GREG. key - hole what an eye,— Hee! hee! ho! ho! ho! not pro - dig - ious ears?— Hee! hee! ho! ho! ho!

PART. Hee! hee! ho! ho! ho! Hee! hee! ho! ho! ho!

FL. *f*

BRASS.

ON. **(A)**
 ho! ho! ho! ho! ho! I do ad-mit the point I missed. Till you
 ho! ho! ho! ho! ho! I vow no scan-dal doth es-cape Them

REG.
 ho! ho! ho! ho! ho!
 ho! ho! ho! ho! ho!

RT.
 ho! ho! ho! ho! ho!
 ho! ho! ho! ho! ho!

HORN SUS.
 pp
 STGS. PIZZ.

ON. *f*
 put me in the vein, And gave the joke a mer-ry, mer-ry twist. That
 be- it near or far, And while, and while the dul-lards are a-gape I—

REG.
 — — — — —

RT.
 — — — — —

FL. WITH VOICE.
f *p*

HON. made it all as plain as plain. Pa
catch the joke and there you are.

GREG. That made it all as plain as plain,
I catch the joke and there you are.

PART. That made it all as plain as plain,
I catch the joke and there you are.

HON. ha ha ha! Ha ha ha ha ha ha ha ha

GREG. Ha ha ha ha! h. ha ha ha ha ha ha ha

PART. Ha ha ha ha! ha ha ha ha ha ha ha ha

HON. ha! Then

GREG. ha! Ho ho ho ho ho ho ho!

PART. ha! Ho ho ho ho ho ho ho!

HON. *Let's be mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry while we*

REG.

PART.

STGS. *leggiero* *pp*

TRIANG. *

HON. *may— 'Tis bet-ter to be blithe and gay.— Than cry the live-long*

REG.

PART.

HON. *day, Then come, well bu-ry, bu-ry, bu-ry, bu-ry, bu-ry bu-ry care a*

REG. *Then come, well bu-ry, bu-ry, bu-ry, bu-ry, bu-ry, bu-ry care a*

PART. *Then come, well bu-ry, bu-ry, bu-ry, bu-ry, bu-ry, bu-ry care a*

STGS. FL.

HON. way... Ha ha ha ha! Ha ha ha ha ha ha ha

GREG. way... Ho ho ho ho! ho ho! ho ho!

PART. way... Ho ho ho ho! ho ho! ho ho!

STGS. WOOD. HORNS.

BRASS.

HON. ha ha ha ha! Be mer. ry, mer. ry while — we may.

GREG. ho ho ho ho! Be mer. ry, mer. ry while — we may.

PART. ho ho ho ho! Be mer. ry, mer. ry while — we may

TUTTI.

HON. 2. Thy — we — may.

GREG. — we may.

PART. — we may.

ENCORE
Allegro molto.

D. S.

TAMBU.

DANCE.

169

First system of the musical score. The treble clef staff begins with a whole rest, followed by a series of eighth-note patterns with accents. The bass clef staff features a steady eighth-note accompaniment. Dynamics *sf* and *p* are indicated.

STGS. WOOD.

Second system of the musical score. The treble clef staff continues with eighth-note patterns and a melodic line. The bass clef staff maintains the eighth-note accompaniment.

BRASS.

Third system of the musical score. The treble clef staff features a melodic line with various intervals. The bass clef staff continues the eighth-note accompaniment.

Fourth system of the musical score. The treble clef staff begins with a circled 'E' above a melodic phrase. The bass clef staff continues the eighth-note accompaniment.

STGS. WOOD.

Fifth system of the musical score. The treble clef staff continues with eighth-note patterns and a melodic line. The bass clef staff maintains the eighth-note accompaniment.

Sixth system of the musical score. The treble clef staff features a melodic line with a crescendo. The bass clef staff continues the eighth-note accompaniment. Dynamics *sf* and *TUTTI.* are indicated.

Seventh system of the musical score. The treble clef staff features a melodic line with a crescendo. The bass clef staff continues the eighth-note accompaniment. Dynamics *sf* are indicated.

Nº 15.

SONG.- (Tom) and CHORUS.
"A SOLDIER'S SCARLET COAT."

cue. TOM: - "Here's to the crimson wine, and the Soldier's scarlet coat."

Words by
H. BESWICK.

Allegro spiritoso. ♩ = 104.

Tom. *mf*

ENCORE. 2nd Verse. 1. A

Piano. *f pesante* S. DRUM. *mf*

TUTTI. *Red.* * *Red.* * *Red.* *

TOM. *mf* Sigs. Horn. *p*

coat! a coat! A sol-dier's scar-let coat! A coat so rare For a
wine! Red wine! The sparkling crim-son wine! Good wine for me Of

TOM. *Red.* * *Red.* * *Red.* *

lad to wear When bright the swords are flashing; Its mar-tial flame Lights men to fame, Where
Bur-gun-dy That from the beak-er gush-es; It rids your heart Of ev'-ry smart; Your

Red. * *Red.* *

(A)

guns are loud-ly crashing. In fierce at-tack, At siege or sack, The
 plights it calms and hushes. Its bou-quet rare Be - yond com-pare, Gives

FL. PICC.

BRASS.

p rit. *a tempo*

scarlet coat is ev - er lead-ing; Be - fore its hue Fall maid-ens too, In spite of all their
 pleasure to the thirst-y fel - low; Ripe wine and old Is more than gold, And makes a man both

p rit. *a tempo*

HORNS.

(B) Animato.

pret-ty, pret-ty, plead - ing. *ff* Then
 wise and mel - low. *ff*

Then sing! Then
 Then sing! Then

Animato.

BRASS

TOM.

sing Old Rose, and let the bel-lows burn, Ah! _____

CHOR.

sing Old Rose, and let the bel-lows {burn, For som-bre liv-ries
burn, For pale po-ta-tions

sing Old Rose, and let, and let the bel-lows {burn, For som-bre liv-ries
burn, For pale po-ta-tions

The musical score is written for three parts: Tom, Chorus, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The Tom part consists of a single melodic line. The Chorus part includes both vocal melody and piano accompaniment. The piano part features chords and arpeggiated figures, starting with a forte (*ff*) dynamic and ending with a piano (*p*) dynamic. The lyrics are printed below each corresponding staff.

Musical Score for "The Merry Dicks"

Characters: TOM, CHORUS, PIANO

Key: B-flat major (two flats)

Time Signature: 2/4

Tempo: Moderato

Lyrics:

TOM:
 — Lust - y lads! — Lust - y lads!

CHORUS:
 much I spurn Scar - let bright is the tint for me,
 much I spurn Crim - son wine is the wine for me,

PIANO:
 much I spurn Scar - let bright is the tint for me,
 much I spurn Crim - son wine is the wine for me,

Additional Markings: The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f* for forte). A circled 'C' with an accent mark is present above the first staff.

M. Lads of the West! Lust - y Lads of the West Coun - tree, Of the
 W. Lads of the West! West! Lust - y Lads of the West Coun - tree, Of the
 O. Lads of the West! 0 Lust - y Lads of the West Coun - tree, Of the

Red. *

M. mer - ry, mer - ry West Coun - tree! 1.
 W. mer - ry, mer - ry West Coun - tree!
 O. mer - ry, mer - ry West Coun - tree! *STG. CL.*

M. *mf* 2. Red - tree! of the West,
 W. - tree! of the
 O. - tree! of the

Red. *

TOM. *ff* The lads of the West the West

CHO. of the West West, of the West, The lads of the West, the West

West, of the West, The lads of the West, the West

ff *Red.* *

TOM. Coun - tree!

CHO. Coun - tree!

Coun - tree!

*

No 16.

SONG-(Sophia) and CHORUS.

cur: SOPHIA:—"All is lost! And he was all the world to me."

Andante. $\text{♩} = 60$.

Piano.

STGS OB
p con espress.

STGS FL.

SOPHIA.
p semplice

Love mak-eth the heart a gar-den fair, (With a hey der-ry down, with a

der-ry down) And beau-ti-ful thoughts are the blos-soms there, (With a

hey der-ry down, with a der-ry down) Gard-ner Love, and he sing-eth a song (With a

CL HORN

1111

SOPH. *hey — der. ry down, with a der. ry down) — As he tend. eth, he tend. eth it*

SOPH. *rit. all — day long! — (With a hey — der. ry down, with a*

SOPH. *(A) a tempo der. ry down) — Hey der. ry down,*

CHO. *Hey der. ry down a!*

OB. WITH VOICE. *Hey der. ry down a!*

ENCORE.

SOPH. *But one day the gar. den a cold wind sears: — (With a*

SOLO LEADER.

SOPH. *hey der-ry down, with a der-ry down) In vain you wa-ter it*

CHO. *Hey der-ry down a der-ry down a*

ppp

ppp

ffo. * *ffo.* * *(simile)*

SOPH. *with your tears; (With a hey der-ry down, with a*

CHO. *Hey der-ry*

ppp

ppp

Hey der-ry

SOPH. *der-ry down) Ev-ry blos-som, it droop-eth its head (With a*

CHO. *down a! der-ry down a!*

down a! der-ry down a!

CL. HORN

TIMP.

SOPH. *hey der-ry down, with a der-ry down) All are with - er'd, are with-er'd, and*

CHO. *Hey der - ry down a der - ry down a*
Hey der - ry down a der - ry down a

SOPH. *rit. Love is dead. — (With a hey — der - ry down, with a der-ry down. a tempo Hey der - ry*

CHO. *Hey der - ry*

OB WITH VOICE

SOPH. *rit. pp Hey der - ry down!*

CHO. *down. Hey der - ry down - a, der - ry down, pp der - ry down! pp down!*
Hey der - ry down - a, der - ry down, der - ry down!

(B) EXH SOPHIA.

mf OB con espress.

No 17.

FINALE - ACT II.

cur BLIFIL:—"Squire! Squire! Your daughter is found!"

Allegro molto agitato. $\text{♩} = 152$.

Enter WESTERN excitedly.

Piano.

ff TUTTI.

And.

*

ENT

WESTERN. (*excitedly*)

©

Where be my daugh-ter? Mar-ry! I'll teach her! Where --- be she?

AT

PARTRIDGE.

(Enter TOM from room.)

There --- with-in that room.

STGS CL.

TOM. *WESTERN* *p*
Squire Wes-tern! Tom Jones! (Now *STGS* I've caught her!) I

WEST *TOM*
want my daugh-ter. I have not seen her. *BRASS*

WEST *(D)* *WESTERN.*
Come! — she is in here. Come!

TUTTI.

WEST *Presto.*

WEST *(Enter Lady Bellaston from room.) (E)* *(F) Moderato.* *SOPRANOS & CONTRALTOS.*
Ha!

STGS WOOD *TUTTI.*

Allegretto. $\text{♩} = 112$.
Giocoso, (mockingly)

181

f Ha Ha ha ha ho ho ho ho! A ve - ry fine im-brog - li - o! "The
f Ha Ha ha ha ho ho ho ho! A ve - ry fine im-brog - li - o! "The

clue I hold" and ov - er rolled. Sir An - to - ny, An - to - ny Row - ley O!
 clue I hold" and ov - er rolled. Sir An - to - ny, An - to - ny Row - ley Hey

Ah! *f* Ha ha ha ha ho
f ho! Sir An - to - ny Row - ley O! *f* Ha ha ha ha ho

ho ho ho! A ve - ry fine im - brog - li - o! "The
 ho ho ho! A ve - ry fine im - brog - li - o! "The

CHO.

clue I hold!" And ov - er rolled Sir An - to ny. An - to ny.

clue I hold!" And ov - er rolled Sir An - to ny. An - to ny.

STGS. BRASS.

CHO.

An - to ny. An - to ny. An - to ny. Row - ley O!

An - to ny. An - to ny. An - to ny. Row - ley O!

CHO.

arrul:

Allegro moderato. $\text{♩} = 64$.
LADY B. TO TOM.

Lady B.

TRUMPET
more assso molto rallé

I know your se - cret now: You

STGS. FL

pp

ced. *

ced. *

look for one a - bove — you. O poor, un - hap - py boy To

And * *And* *

be the bro - ken toy — Of one who does not love — you who

And * *And* *

does not love you. **(H)** 'Tis false! I vow 'tis false! Aye, false is she. I vow When

And * *And* *

mf *pp* *And* * *And* *

And * *And* *

e - vil fate be - tide — you To turn and fly, Your

And * *And* *

And * *And* *

love were I. My place shou'd be — side you —

And * *And* *

And * *And* *

a tempo (animato)

Lady B *mf* Your love were

TOM Oh! say not so! I know She loves me, tho' Our part - ing may

calabile

a tempo mf (animato)

STGS. WOOD. HORN. * * *

Lady B 1. Though

TOM be, per - chance for ev - er, She will for - get me nev - er! Our

* * *

Lady B e - vil fate be - tide. And all the world de - ride. Still

TOM part - ing be per - chance for ev - er, She will for -

Lady B I would fly to take my place be - side you. Your own true

TOM get, for - get, me nev - er, My own true

p

ly B.

love were I.

love is she.

1. UNIS.

The maid en who Is fond and true, And faithful to Her love will

rit. a tempo

mf cantabile

BRASS.

HO.

ev - er stand be - side him. What - ev - er may be - tide him. And

rit. *

rit. *

HO.

with her cheer - ing pres - ence wak - en hope a - new.

rit. *

rit. *

My place shall be side you.

loves me still!

fond and true Will ev er stand be side

fond and true Will ev er stand be side

rit.

f

TIMP.

Grandioso.

ff

Your own, your own true

ff

She loves, she loves me

ff

him The maid en who Is fond and true And faith . ful to Her love will

ff

you The maid en who Is fond and true And faith . ful to Her love will

Grandioso.

ff

tutti

1. lady B. love Your own — true — love were I, Tho'

TOM. though our part - ing may be for ev - er, Our

CHO. ev - er stand be - side him, What - ev - er may be - tide him, Will

ev - er stand be - side him, What - ev - er may be - tide him, Will

Lady B. e - vil fate be - tide, ——— And all the world de - ride, ——— Still

TOM. part - ing be per - chance ——— for ev - er, She will for -

CHO. ev - er stand be - side, ——— Though all the world de - ride, ——— And

ev - er stand be - side, ——— Though all the world de - ride, ——— And

rall. molto

rall. molto

And. * *And.* *

Allargando. *p rit.*

would I fly to take my place be - side you, Your own true love — were

- get, for - get me — nev - er, My own true love — is

with her cheer - ing pres - ence wak - en hope — a wak - en hope — a

cheer - ing pres - ence

with her — cheer - ing — pres - ence a wak - en hope — a

Allargando. *rit.* *STGS.* *p*

Lead. *

Allegro marziale.

1!

she!

. new.

. new.

Allegro marziale. (With great spirit.)

TRUMPET.

sf *sf* *sf*

Lead. S. DRUM. *

OFFICER. (to Tom)

(L)

OF. A toss — for fic - kle maids! Their coin has not the

p STGS.

OF. pro - per ring; Cry fiel on them for sor - ry sor - ry jades, And be a

OF. sol - dier, a sol - dier of the King.

*ad. * ad. **

TOM. (spoken) Aye! that will I!

Allegro moderato. $\text{♩} = 112$.

ff TUTTI (marcato.)

B. D. CYM.

STGS

TOM. 'Tis

PICC FAG

pp

TOM. bet - ter to lie in a ditch, I swear, With your wea - zen neat - ly slit, Than

ten.

*

TOM

cut your heart out in des-pair For a heart-less jilt Who does not care A

TOM

CHO

jot for it

A jot for it. Who does not care a jot for it!

BRASS

TOM

Tis bet-ter to love and march a-way. Or

CYM

TOM

on a tavern sit. And drink good liq- uor all the day. And

(N)

TOM. leave a kiss be hind to pay The shot for it.

TRUMPET

TOM. Ah! For a sol dier's life Has

Alla marcia. (Con spirito.)

STGS CL. HORN.

TOM. hon our and glo ry a bound ing, Shrill tongued fife And

TOM. bu gle for ev er re sound ing. Kiss-me-quick-my loves in plen ty.

FL. *leggiere*

TRIANG.

TOM. Come ly maids of sweet and twen ty! Come, come, come. The

OFFICER.

BRASS.

OP.
sol - dier fol - lows the drum, — And the lass - es, the lass - es fol - low the

S.DRUM.

OP.
sol - dier, — The lass - es Has fol - low, fol - low the

CHOR.
For a sol - dier's life Has hon - our and glo - ry a -

For a sol - dier's life Has hon - our and glo - ry a -

TUTTI.

OP.
sol - dier, —

CHOR.
- bound - ing, Shrill - tongued life, — And bu - gle for ev - er re - sound - ing.

- bound - ing, Shrill - tongued life, And bu - gle for ev - er re - sound - ing.

(P) TOM.
Kiss me quick my - loves in plen - ty, Come - ly maids of sweet and twen - ty,
UNIS.
Kiss me quick my - loves in plen - ty, Come - ly maids of sweet and twen - ty,
CHO.
Ah!
Kiss - me - quick - my - loves in plen - ty,
FL.
pp

TOM.
Come, The sol - dier fol - lows the drum.
CHO.
Come, come, come, The sol - dier fol - lows the drum.
The
f
accel. molto

CHO.
(Tom sees Sophia's muff)
Say, what have you there? A lady's muff
Recit. TOM. (to Partridge)
Andante.
HOSTESS. (spoken)
TUTTI. STOS.
Andante.
p HORN.
OB.

Andante. *p* *dim.*

I seem to know it, Ah! me! — and yet, and yet it

contenenza.

p Andante.

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

rit. (Suddenly and excitedly.) **T** Allegro.

can - not be! The pa-per that is pinned there-on! Whose writ-ing bears it?

Molto Allegro. **T** STGS.

f Recit. *a tempo f*

Red. *

HOSTESS.

"So-phi-a Western!" 'Tis the young la-dy's who hath late - ly gone a -

sf sf *sf (strict time.)*

Red. STGS

TOM, (to Portridge)

way Fool! Fool! Now am I un-done! Say, where is she?

sf sf

BRASS.

Allegro agitato.

TOM. *Good*

CHO. *She's on the road to London, She's on the road to London.*

She's on the road to London, She's on the road to London.

Allegro agitato.
STGS.

PIZZ.

TOM. *hor ses, quick, Come, let's be - gone!*

U *Recit.* *a tempo*

TOM. *Stay! my purse. Bah! That's nothing in it! Then will I*

BRASS.

Allegro.

go a - foot.

STGS. FL.

Red.

*

ady B. *p* (aside) I must not lose him yet. *mf* (to TOM) You are em-bar-ras'd; (CL. WITH VOICE)

ady B. *f* *amoroso* I am in your debt, Aye that and deep-ly.

ady B. *V* *Allegro*. Pray com-mand me. I go to Lon-don al-so, And my

ady B. couch is at your ser-vice; Lend me your kind pro-tec-tion. Ah!

ady B. Ma-dam, How can I thank you? *Viol. I.* *ff* *Rit.* Come!— who knows? my luck may

(W) Allegro. ♩ - 112.

al tempo

TOM. turn. If not I'll yet be a soldier.

CHO His luck may turn, his luck may

STGS. HORN. *al tempo*

Allegro. ♩ - 112.

TRUMPET & DRUM.

Red. * *Red.* *

cresc.

NO. turn, If not he'll be a sol-dier, a

turn, If not he'll be a sol-dier, a

cresc.

Red. * *Red.* *

BRASS. FAG.

Lady B. *rall.* *molto*

CHO sol dier! For a

sol dier! For a

rall. *molto*

Pesante
ff a tempo

ff sol - diers' life Has hon - our and glo - ry a - bound - ing,
sol - diers' life Has hon - our and glo - ry a - bound - ing,
sol - diers' life Has hon - our and glo - ry a - bound - ing,
sol - diers' life Has hon - our and glo - ry a - bound - ing,

Pesante.
ff a tempo

TUTTI.

Shrill - tongued fife, And bu - gle for ev - er re - sound - ing,
Shrill - tongued fife, And bu - gle for ev - er re - sound - ing,
Shrill - tongued fife, And bu - gle for ev - er re - sound - ing,
Shrill - tongued fife, And bu - gle for ev - er re - sound - ing,

p

Lady B. Ah!

TOM.

p unis.

CHO. Kiss - me - quick - my - loves in plen - ty, Come - ly maids of sweet and twen - ty,

Ah!

p

Kiss - me - quick - my - loves in plen - ty,

f

Lady B. Come, The sol - dier fol - lows the drum, And the

TOM. Come, The sol - dier fol - lows the drum, And the

HO. Come, come, come, — The sol - dier fol - lows the drum, And the

Come, come, come, The sol - dier fol - lows the drum, And the

(X) *Animato.*

lady B. lass - es, the lass - es fol - low the sol - . . . dier. The sol - dier's

TOM. lass - es, the lass - es fol - low the sol - . . . dier. The sol - dier's

HO. lass - es, the lass - es fol - low the sol - . . . dier. The sol - dier's

lass - es, the lass - es fol - low the sol - . . . dier. The sol - dier's

Animato.

S. DRUM.

Ad. * *Ad.* * *Ad.* *

lady B. life is one of fame and glo - ry. The sol - dier's life is praised in

TOM. life is one of fame and glo - ry. The sol - dier's life is praised in

HO. life is one of fame and glo - ry. The sol - dier's life is

life is one of glo - ry. The sol - dier's life is

Ad. *sempre staccato* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Lady B. song and sto-ry, The sol - dier talks of vic - to -

TOM song and sto-ry, The sol - dier talks of vic - to -

CHO. praised in song and sto-ry, The sol - dier talks of vic - to -
The sol - dier talks of vic - to -

Red. * Red. * Red. * Red. * Red. *

Lady B. - ry, The din of can-nons' rat-tle, The sound of drum, —

TOM - ry, The din of can-nons'

CHO. - ry The din of can-nons' rat-tle, The sound of drum, The din of can-nons'

- ry, The din of can-nons' rat-tle, The sound of drum, The din of can-nons'

FL.

BRASS WITH VOICE.

VIO. I.

Red. * Red. * Red. * Red. *

ady B. Then, hey! for the life — of a sol .

ny M. rat. tie, the sound of drum. Then, hey! for the life — of a sol .

CH. rat. tie, the sound of drum. Then, hey! for the life — of a sol .

rat. tie, the sound of drum. Then, hey! for the life — of a sol .

FL.

Red. * Red. * Red. * Red. *

Più vivo.

ady B. - dier: and march, and march a

ny M. - dier! and march, and march a

HO. - dier! and march a way, and march a way, a

- dier! and march a way, and march a way, a

Più vivo.

B D. & CYM.

Red. *

accel.

Lady B. *- way, Ah! And*

TOM. *- way, March a - way, and march a - way, and march a - way, and march a - way, And*

CHOR. *Ah! way, March a - way, and march a - way, and march a - way, and march a - way, And*

STGS. WOOD. HORNS. accel. TRUMPET. Red.

Lady B. *march a - way, and march*

TOM. *march a - way, and march*

CHOR. *march a - way, and march*

march a - way, and march

BRASS.

Soprano: way. *Z*
 Alto: way.
 Tenor: way.
 Bass: way.
 Piano: *TUTTI.* *animato*

lunga pausa

Act III.

MORRIS DANCE & GAVOTTE.

Allegro. con brio. $\text{♩} = 126$.

f TUTTI.

Red. *

(Curtain.)

f

Red. *

Ⓐ SOLO DANCE.
(With steady accent.)

STG. WOOD HORN.

f *p*

Red. *

(Red. ad lib.)

f *p*



(C)

f TUTTI

Ped. * *Ped.* * *Ped.* *

(Repeat 8^{va} higher.)

p

(D)

f TUTTI.

TAMBOURINE.

p

BRASS.

Piu vivo.

f TUTTI.

(E)

f meno mosso.

STGS. TRUMPE.

(Exit Principal Dancer.) *Ped.* *

♩ = 104

Glass

*p**rall.*

FL.

*p** *rit.** *rit.*

*

GAVOTTE.

fash - ion Mould of form, Ac - me of e - le - gance, Height of gen - til - i - ty, — Mo - dish

(Not too fast.)

STGS. WOOD - HORNS

Town and eke Ar - ea - dia, These art thou O Itin - e - lish Mark our at - tirs, our con - ver -

*mf**mf**mf**p**rit.*

*

p

- sa - tion, Cut of coat and hang of gown; Each of

p

them an - ed - u - ca - tion In the man - ners of the

b

pp (F)

Town. Glass of fash - ion, — Mould of form, Ac - me of

pp

pp

TRIANG.

First system of the musical score. The vocal line (treble clef) has lyrics: "e - le - gance, Height of gen - til - i - ty; — Mo - dish Town and — oke Ar -". The piano accompaniment (bass clef) provides harmonic support.

Second system of the musical score. The vocal line (treble clef) has lyrics: "ca - dia. These art thou — O Ran - e - lagh". The piano accompaniment (bass clef) continues. Dynamics include *f* and *p*.

Third system of the musical score. The piano part (bass clef) is marked *f*. The celli part (bass clef) is marked *p*. A box labeled "ENCORE." is present. The tempo/mood is marked "Animato, sostenuto".

Fourth system of the musical score. The brass part (bass clef) is marked "BRASS.". The piano part (bass clef) continues. Dynamics include *f* and *p*.

Fifth system of the musical score. The piano part (bass clef) continues. The brass part (bass clef) is marked "BRASS.". Dynamics include *f* and *p*.

Glass of fash - ion, — Mould of

STGS. WOOD. HORN.

PIZZ.

form, Ac - me of e - le - gance, Height of gen - ti - i - ty. Mo - dish

meno mosso *rall.* *f* *allargando* *rall. molto* *p* *pp*

Town and cke Ar - ca - dia. Ran - e - lagh! All — these — art thou!

meno mosso *rall* *f* STGS. *rall. molto* *p* *pp*

No 19.

SONG.—(Honour) and MALE CHORUS.

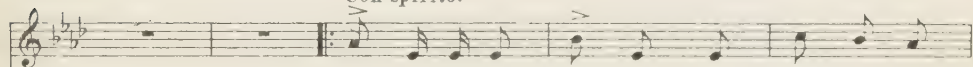
cue. HONOUR:—"Men give what they can afford, and take what they can get."

Allegro a la Valse. ♩ = 72.


Hon. Mr. 

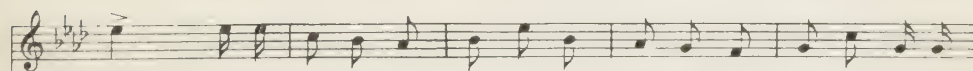
Piano.  *ff TUTTI.* *STGS.* *Red.* * (Pedal ad lib. throughout)

Con spirito.




1. All for a green rib - bon She walked to the
2. All for her two brown eyes A lad at the
3. All for a lad's ask - ing She stole from the

 *CL WITH VOICE.* *pp*



Fair, As a May morn - ing ear - ly Broke crim - son and pear - ly, And the
Fair, Said—"I'll buy you a fair - ing, A fal - lal for wear - ing, If you'll
Fair, And he spoke her so straight - ly, She, won - der - ing great - ly, Fell a -



HON. (A)

lark sang ti - ra li - ra High up in the air.
 dance with me a mea - sure, The fid - dler waits there"
 blush - ing, but she gave him Her heart then and there.

CHO

pp

1. And all for a green
 2. And all for a green
 3. And all for a green

pp

Ah!

FAG. *pp*

HON.

And all for a rib - bon To tie in her
 And all for a rib - bon She danced at the
 And all for a rib - bon He bought at the

CHO

rib - bon She walk'd to the Fair.
 rib - bon She danced at the Fair.
 rib - bon He bought at the Fair.

mf

CHORUS.

hair. {
fair.
fair. }

Ah! ————— Well may

TRUMPET.

rit. *a tempo con grazia*
p

colla voce *a tempo con grazia*
FL.
p

CHORUS.

men— make jol-ly O O'er i id - - ens and— their fol-ly O!

CHORUS.

(B) *Animato* *molto rall.* *f a tempo*

All for a green-rib-bon to tie in her hair. — Well, well,

Well, well,

Well, well,

Animato *molto rall.* *f a tempo*

TUTTI.

HON. *well may men make jol - ly O! And all for a green rib - bon To tie in her*

CHO. *well may men make jol - ly O! Fal la la la la la la*

men make jol - ly O! Fal la la la la la la

pp a tempo

STGS.

HON. *1. & 2. hair.*

CHO. *la. la.*

TRIANG.

HON. *1. & 2. last. hair To tie in her hair.*

CHO. *la la la la la la*

ENCORE

la la la la la.

DANCE.

p con grazia

BRASS.

STGS.



BRASS. *f* *rall. molto* *a tempo ff* TUTTI.

HON. *ppp* (*Honour tacet ad lib.*) Well may

CHO. *ppp* *delicato* Well may

Well may

ppp

STGS. WOOD. BORN.

HON. men — make jol - ly O! O'er maid - - ens and — their

CHO. men — make jol - ly O! O'er maid - - ens and — their

men — make jol - ly O! O'er maid - - ens and — their

(D) (*Honour sing.*)

HON. fol-ly O! All for a green rib-bon to tie in her hair. Well,

CHO. fol-ly O! Well,

fol-ly O! Well

TUTTI

HON. well, well may men make jol-ly O! And all for a green rib-bon to *p a tempo*

CHO. well, well may men make jol-ly O! Fal la la *pp a tempo*

may men make jol-ly O! Fal la la la *pp a tempo*

HON. tie in her hair, To tie in her hair.

CHO. la la la, la la la la

la la la, la la la la

STGS BRASS.

Nº 20

SONG—(Tom.)

"IF LOVE'S CONTENT"

cues. TOM:—"I cannot find words to speak my passion!"

Allegro moderato. $\text{♩} = 88$.

Tom.

Piano.

f sostenuto

TUTTI.

Red. * *Red.* * (*Pedal ad lib. throughout.*)

(*Con anima*) $\text{♩} = 104$.

Tom.

(*Con anima.*)
STGS.

p *pp* CL SLS

If love's con-

Tom.

-tent lie in the spo - ken word, Then must a

TOM.

more ac - com-plish'd tongue than mine Re - el - o -

TOM.

-quent, and I re - main un - heard Where fac - ile

(VIO. I. WITH VOICE.)

TOM.

dim. wit o'er hum-bler gifts doth shine. A *p* I have no wealth of

dim. *FL.* *p*

TOM.

words- no cour-tier's art, With store of hon - eyd speech my love to

TOM. greet; And can no more than bring a beat - ing

TOM. heart, And, ask - ing no - thing, lay it at her

TOM. feet. Come then, for - tune or

accel. *rit.* **B** (Not too slow.) ♩ = 88. *pa tempo*

STGS. WOOD. HORN.

TOM. ill be - fall, Go heart, wav - er - ing ne - ver;

TOM.

And if she deem the off-er-ing small, Yet will I love her

BRASS.

Animato.

TOM.

ev - er! Come, then, hap - pi - ness or des - pair, It

Tempo I.

TOM.

ask-eth no-thing but to live and die for her

STGS. WOOP.

TUTTI.

TOM.

(Con anima.) $\text{♩} = 104.$

TOM. *pp*

(Con anima.)
STGS.

p *pp*

If she be kind, and, as may well be -

TOM.

- fall, Seal with her sweet and ro - sy lips my joy, —

TOM.

Then shall I find fair thoughts and speech with - al, — And in her

TOM.

hom - age ev - 'ry hour em - ploy. Her form, her face, her

(A) (2nd Verse.)
p
FL.
p

TOM.

cresc.

beau-ties man-i - fold ——— The ve - ry well - springs of my heart shall

TOM.

f

stir; Nor time, nor place Shall ev - er me with - hold; — My

TOM.

accol. *rit*

lat-est sigh shall be in praise of her

ENCORE

p *accol.* *rit*

B (2nd Verse.)
(Not too slow.) ♩ = 88.
p a tempo

TOM.

Come then, for-tune or ill be - fall, Go heart, wav - er - ing

pp a tempo

STGS. WOOD. HORN.

TOM. *ne - ver; And if she deem the off-er-ing small, — Yet will I love her*

BRASS

Più vivo.

TOM. *ev - er! Come, then, hap - pi - ness or des - pair, — It*

TUTTI

TOM. *ask - eth no - thing but to live — and die for*

accel.

f colla voce

Molto allegro.

TOM. *her. —*

Molto allegro.

No 21.

BARCAROLE.— (Trio Female Voices and Chorus)

RECIT and WALTZ SONG.—(Sophia.)

our PARTRIDGE:—"I can't let her get away with this news. Honour!"

Andante con moto. $\text{♩} = 72$. *p con grazia*

Four 1st Sopranos. *p* Be - guile, be-guile With mu - sic sweet The

Four 2nd Sopranos and Four Contraltos. *p* Be - guile, be-guile With mu - sic sweet The

Piano. *mf* *STOS.* *FL.* *p con grazia*

PIZZ.

1st Sop. charm - ed hour of night; And pile, O pile At Beau - ty's feet Fair

2nd Sop. & Cont. of night, charm - ed hour of night; And pile, O pile At Beau - ty's feet Fair

1st Sop. flow'rs for her de - light. E'en as the birds in yon - der

2nd Sop. & Cont. flow'rs for her de - light, de - light. E'en as the birds in yon - der

flow'rs for her de - light. E'en as the birds

(A)

1st Sop. *glove* *At - tune their notes for ears— po -*

2nd Sop. & Cont. *glove* *At - tune their notes for ears— po -*
Een as the birds in yon - der glove At - tune their

FL. OB. CL.

1st Sop. *- lite* *So let the words We*

2nd Sop. & Cont. *- lite* *So let the*
notes for ears po - lite So let the words We

FL. OB. VIO. I.

STGS. WOOD. HORN.

1st Sop. *sing of love Be on - ly such as*

2nd Sop. & Cont. *sing of love Be on - ly such as*

1st Sop.
2nd Sop.
& Cont.

gen - tle thoughts in - vite, Lest they her
gen - tle thoughts in - vite, such thoughts in - vite, Lest they her

gen - tle thoughts in - vite, such thoughts in - vite, Lest they her

1st Sop.
2nd Sop.
& Cont.

in - no - cence, Lest they her in - no - cence af -
in - no - cence, in - no - cence af -

VIO I.

1st Sop.
2nd Sop.
& Cont.

-fright. Be - guile, be - guile with mu - sic sweet The charm - ed hour of night, And
-fright. Be - guile, be - guile with mu - sic sweet The charm - ed hour of night, And

Be - guile, be - guile with mu - sic sweet The charm - ed hour of night, And

Be - guile, Be - guile with mu - sic sweet The

FL.

1st Sop.
A. Cont.

pile, O pile At Beau - ty's feet Fair flow'rs for her de - light.

2nd Sop.
A. Cont.

pile, O pile At Beau - ty's feet Fair flow'rs for her de - light, de-light. E'en

CHO.

pile, O pile At Beau - ty's feet Fair flow'rs for her de - light.

soft and charm - ed hour charm - ed of hour of night night. The

soft and charm - ed hour of night.

(D)

1st Sop.

E'en as the birds in yon - der grove

2nd Sop.
A. Cont.

E'en as the birds in yon - der grove

as the birds, E'en as the birds in yon - der

CHO.

birds E'en as the birds in yon - der grove

The birds in yon - der

FL. OB.

1st Sop.
2nd Sop.
& Cont.
CHO.

At - tune their notes for ears po - lite, So let the
At - tune their notes for ears po - lite, So let the
grove, At - tune their notes for ears po - lite, So let the
At - tune their notes for ears po - lite, So let the
grove, So let the songs, So let the

CL.
VIO.
FL. OB.
STGS WOOD WIND

1st Sop.
2nd Sop.
& Cont.
CHO.

words We sing of love Be on - ly such as gen - tle thoughts in -
words We sing of love Be on - ly such as gen - tle thoughts in -
words We sing of love Be on - ly such as gen - tle thoughts in -
words We sing of love Be Lest they her

1st Sop. *p* *>*

- vite, Lest — they — her in — no-cence Lest

2nd Sop. & Cont. *p* Lest — they — her in — no-cence,

- vite, Such thoughts in — vite, Lest — they her in — no-cence,

CHO. *p* Lest — they her in — no-cence Lest

- vite, Such thoughts in — vite, Lest — they her in — no-cence,

in — no — cence, Lest — they — her in — no-cence,

VIO. I.

1st Sop. (F) *pp*

they her in — no — cence — af — fright, — Be — guile, — be —

2nd Sop. & Cont. in — no — cence af — fright, — Be — guile, — be —

they her in — no — cence — Be — guile, — be —

CHO. *pp* in — no — cence af — fright, — Be — guile, be —

in — no — cence af — fright, Be — guile, be —

OB. SOLO. *pp*

1st Sop. - guile with mu - sic sweet, Be - guile, be - guile, The -

2nd Sop. & Cont. - guile with mu - sic sweet, Be - guile, be - guile, The -

CHO. - guile with mu - sic sweet, Be - guile, be - guile, The -

- guile with mu - sic sweet, Be - guile, be - guile, The

1st Sop. *rit.* *pp* soft and charm - ed hour of night. —

2nd Sop. & Cont. *pp* soft and charm - ed hour of night. —

CHO. *pp* soft and charm - ed hour of night. —

soft and charm - ed hour of night. —

rit. *pp* *molto accel.* *f* *ff*

BRASS TIMP.

(Enter Sophia, in barge.)

G Allegro risoluto. Broadly.

CHO. *ff* Hail, Hail! to the Fair! Hail, Hail! to the Fair!

Hail, Hail! to the Fair! Hail, Hail! to the Fair!

ff Broadly.

CHO. *fff* Hail! to the Fair! *a tempo* (Sophia comes down Stage.)

Hail! to the Fair! *a tempo*

rall. *fff* *marcato TRUMPET.*

ff *

VIO. I.

H RECIT. Which is my own true self.

rit. *p*

SO. *a tempo*
I. who here to - night Do stand a - mazed To find a world so

STGS. HORN.
f a tempo

SO. *Recit.*
bright? Or she who crept Last night her pil - low to, And

FL.

SO. *a tempo*
slept and wept The hours al - ter - nate through? Or

STGS.
pp *mf*

SO. *J. Risoluto* *accel.*
I. or she, Wak - ing will prove a - non; An this a dream be,

PIZZ. *f* BRASS
ARCO

SO. *cresc.*
Let the dream go on, go on!

f

sf sf TUTTI.

6

6

SO. *Allegro molto. (a la Valse) ♩ = 80.*
Ah!

sf TUTTI. cresc.

SO. *With great spirit.*
For to - night,

STGS. p With great spirit.

SO. — for to - night — Let me dream out my dream of de - light, Tra la la — la la la

SO

la la — la la la la — And — purchase of sor-row a mo-ment's re -

rit

SO

- spite, I am dazed — like a lark that has gazed On the sun in his

a tempo *accel.*

BRASS.
B.D. & CYM.

SO

flight. — Let me sing, — Let me sing, — For I wav-er and

p

(K) (L)

STGS. FL.

SO

swing Be-tween madness And glad-ness To - night. Let me sing, For I

p

SO. (M)

swing Be-tween mad-ness And glad-ness To - night.

FL. OB.

SO.

My eyes are daz-zled and dazed with a strange de -

mf *p*

SO.

-light. I am dazed like a lark that has gazed On the sun

BRASS. *f* *p*

SO. (N)

in his flight. Ah! Ah! Ah!

con grazia *p* *PIZZ.* *HORN.* *pp con grazia* *TRIANG.*

Soprano

Ah Ah

Soprano

Ah

ENCORE

TUTTI.

Soprano

Soprano

For to - night, for to - night, Let me

P

SO. dream out my dream of de - light, Tra la la — la la la la la — la la

STGS.

SO. la la — And — pur - chase of sor - row a mo - ment's re - spite I am

STGS.

rit. **Q** *f*

rit. *f* TUTTI.

SO. dazed — Like a lark that has gazed On the sun in his

STGS.

a tempo *accel.*

a tempo *p* *accel.*

SO. flight. Ah — For I

STGS. FL. *f* *p*

R

SO. wa - ver and swing Be - tweer mad - ness And glad - ness To - night! Let me

SO. sing, Ah!

pp accel.

SO. 'Twixt mad - ness and glad - ness to - night, to -

f accel. molto

lunga

f accel. molto

ff

Red. *

TUTTI.

SO. - night!

Presto

f

f

f

No 22

TRIO.- (Honour, Partridge and Gregory.)

cme. PARTRIDGE:— "Gregory, I will be the father of your children."

♩ = 126.  *Allegro con brio.*

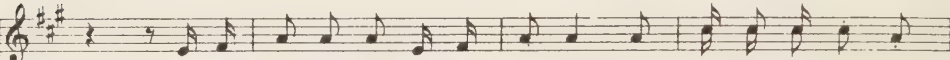
Honour. 

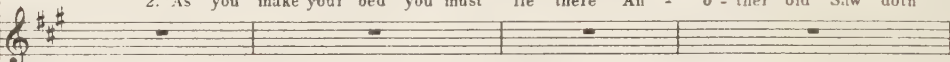
Partridge. 


Gregory. 


Allegro con brio.
TUTTI. 


Piano. 

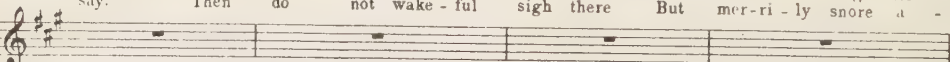
HON. 
1. Says a well-worn Saw, and a deep one, And lov-ers be-lieve it
2. "As you make your bed you must lie there" An-o-ther old Saw doth


PAR. 

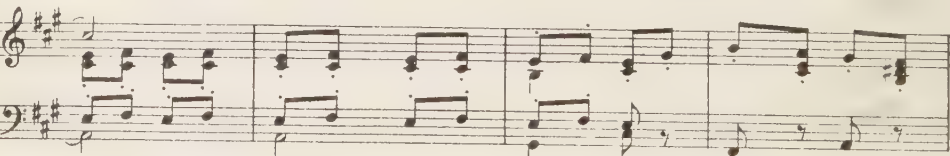
GRE. 

CL. WITH VOICE. 

HON. 
true, That what's e-nough to keep one Is ev-er e-nough for
say. Then do not wake-ful sigh there But mer-ri-ly snore a-

PAR. 

GRE. 



(A)

two, Is ev - er e - ough for a two.
-way, But mer - ri - ly score a - way.

If that be true, E -
And thank - ful be E -

If that be true, E -
And thank - ful be E -
ficc.

S. DRUM.

-nough for two Is log - ic - al - ly plen - ty For four, And thus 'Tis
-ter - nal - ly, That straw is cheap and plen - ty, When joys do come Ad

-nough for two Is log - ic - al - ly, plen - ty For four, And thus 'Tis
-ter - nal - ly, That straw is cheap and plen - ty, When joys do come Ad

BRASS

plain to us We might go on, We might go on, go on, go on, go
lib - i - tum, They may go on, They may go on, go on, go on, go

plain to us We might go on, We might go on, go on, go on, go
lib - i - tum, They may go on, They may go on, go on, go on, go

FAG

HON. *fff*

PAR. Ah! Ah!

GRE. on, go on, We might go on to twenty! Ah!
on, go on, They may go on to twenty! Ah!

on, go on, We might go on to twenty! Ah!
on, go on, They may go on to twenty! Ah!

sf, fff

TUTTI.

(B) Con grazia.

HON. Saws, Saws, Wise old Saws, Give them all their due, And

PAR.

GRE.

Con grazia.

ppp STGS. CL.

TRIANG

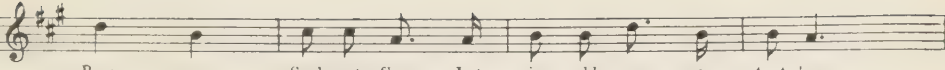
(C)

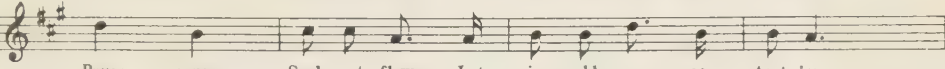
HON. let us pay Res - pect to - day Their an - cient wis - dom to

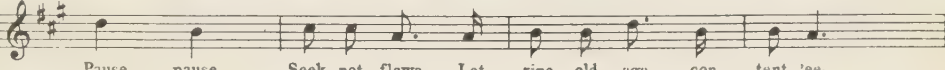
PAR.


GRE.


FL.

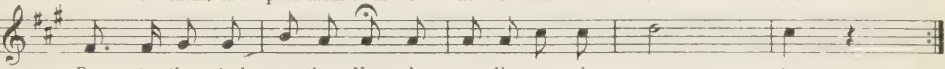
HON.  Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee,

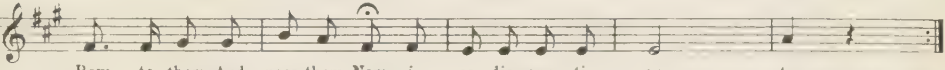
FAR.  Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee;

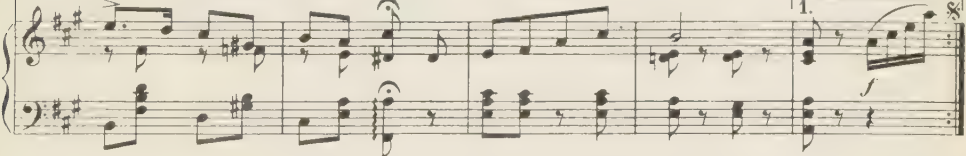
GRE.  Pause, pause, Seek not flaws, Let ripe old age con - tent 'ee,

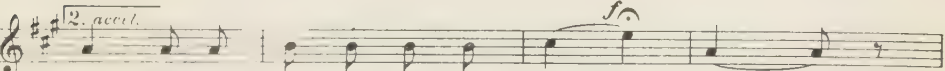



HON.  Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te. 1.

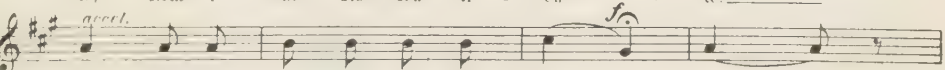
FAR.  Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te.


GRE.  Bow to them, And pass them Nem - i - ne dis - sen - ti - en - te. 1.



HON.  -te, Nem - i - ne dis - sen - ti - en - te. *f*

FAR.  -te, Nem - i - ne dis - sen - ti - en - te. *f*

GRE.  -te, Nem - i - ne dis - sen - ti - en - te. *f*



2. *acc.* STOPS, WOOD HORNS

Pizz

ENCORE.
DANCE.

STGS. WOOD. HORNS.

pp *delirato*
(Not too fast.)

PIZZ

①

PUC, CL

TRIANG

f

TUTT

、

No 22a

MELOS.

Chor.— LADY BELLASTON. "Who has been an object of my charity."

Andante con espress. $\text{♩} = 50$.

Piano.

First system of piano accompaniment. The music is in 8/8 time, key of D major (two sharps). The tempo is Andante con espress. with a quarter note equal to 50 beats. The first measure is marked *mf* and *STG.*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A dynamic marking *(pp when Tom speaks.)* is indicated at the end of the system.

Second system of piano accompaniment, continuing the melodic and harmonic development in the right and left hands.

Third system of piano accompaniment, showing further progression of the musical themes.

Fourth system of piano accompaniment, maintaining the Andante con espress. tempo.

Fifth system of piano accompaniment, concluding the piece with a final cadence.

N^o 23.

FINALE—ACT III.

enc. SOPHIA:—"I dare not be guilty of disobedience!"

Allegro con spirito. ♩ = 120.

Piano.

TUTTI.

STGS

SO.
HON.
TOM.

Hark! the mer - ry mar-riage bells: Ding dong ding dong Ding dong ling - a - long

Hark! the mer - ry mar-riage bells: Ding dong Ding dong

Hark! the mer - ry mar-riage bells: Ding dong Ding dong

fp FL. WOOD. PIZZ.

SO.
HON.
TOM.

Come, you swains and dam - o - sels —

Come, you swains and dam - o - sels Ding dong ding dong Bring the ring a - long

Come, you swains and dam - o - sels Ding dong Ding dong

SO. Quick! you maids with checks like roses, Go you, ga - ther

HON.

TOM.

FL.

TRIANG.

ARCO

SO. pret - ty pos - ies; Hale the hap - py man a - long

HON.

TOM.

Ding, dong, ding,


HORN.

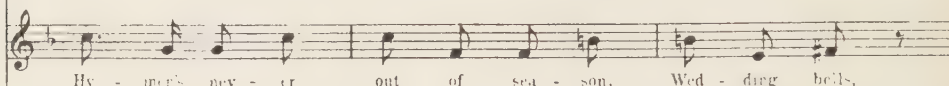
SO. Ding dong.

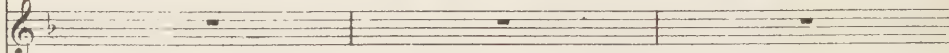
HON. Bring his wav' - ring mind to rea - son,


TOM. dong, ding, ding - a - dong, dong.


sf


SO. 

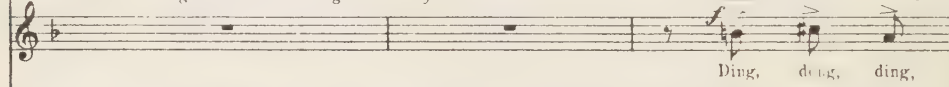
HON.  Hy - mers nev - er out of sea - son, Wed - ding bells,


TOM. 




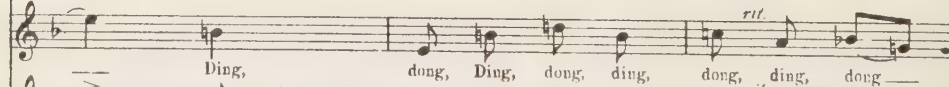
SO. 

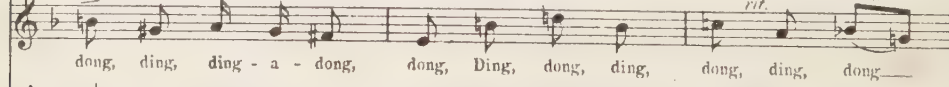
HON.  wed - ding bells Ring aye the same

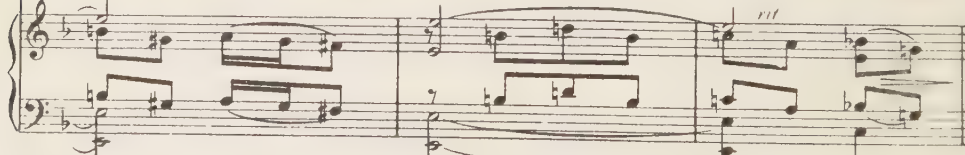
TOM.  Ding, dong, ding,



SO.  *rit* For

HON.  Ding, dong, Ding, dong, ding, dong, ding, dong

TOM.  dong, ding, ding - a - dong, dong, Ding, dong, ding, dong, ding, dong



FF *a tempo*

SO Lord and La - dy, Squire and Dame, Good - man Gos - sip, Hodge and Au - diey.

HON. Ding dong Ding dong

TOM Ding dong Ding dong

CHO. Lord and La - dy, Squire and Dame, Good - man Gos - sip, Hodge and Au - drey.

Ding dong Ding dong

STGS WOOD HORN.

f a tempo

TRIANG.

SO Ah!

HON. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

TOM. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

CHO. Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

Come, you swains and dam - o - sels Keep the mer - ry mar - riage bells

TITI.

f *PIZZ.*

SO. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong, —

HON. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong,

TOM. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong,

CHO. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong, —

FL. Ring - ing, ring - ing, ring - ing, ring - ing, Dong ding dong,

SO. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ring the

HON. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ring the

TOM. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ring the

HO. Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ding dong ding dong. Ring the

Ring the mer-ry, mer-ry, mer-ry mar-riage bells. Ding dong ding dong. —

GG

Pesante. **ff**

TUTTI.

SO. mer - ry, mer - ry bells. Ring the

HON. mer - ry, mer - ry bells. Ring the

TOM. mer - ry, mer - ry bells. Ring the

CHO. mer - ry, mer - ry bells. Ding dong ding dong. Ring the

ding - a - dong Ding dong ding dong.

SO. mer - ry, mer - ry bells. Ding Dong Ding

HON. mer - ry, mer - ry bells. Ding dong Ding dong Ding

TOM. mer - ry, mer - ry bells. Ding dong ding dong ding dong ding ding

CHO. mer - ry, mer - ry bells. Ding dong ding dong ding dong ding ding

ding - a - dong Ding dong, ding dong ding dong ding ding

lunga pausa

SO. — Ring out the mar - riage bells Ding dong ding

HON. dong, Ring out the mar - riage bells Ding dong ding

TOM. dong, Ring out the mar - riage bells Ding dong ding

CHO. dong, Ring out the mar - riage bells Ding dong ding

ding

lunga pausa

Presto.

SO. dong. *ff* With a

HON. dong. *ff* With a

TOM. dong. *ff* With a

CHO. dong. *ff* With a

Presto.

PRINCIPALS with CHORUS.

JIG. (Presto.)

CHO.

fal la la la la la la

fal la la la la la la

ff

CHO.

la With a fal la la la la la la la la

la With a fal la la la la la la la la

CHO.

1. la With a la. 2. *ff*

la With a la. *ff*

ff

Curtain.

CHO.

sf

sf

sf

accel.

poco

a

poco

lunga pausa

sf

ff

Ed.

END OF OPERA

